ROYAL ACADEMY PICTURES

1901

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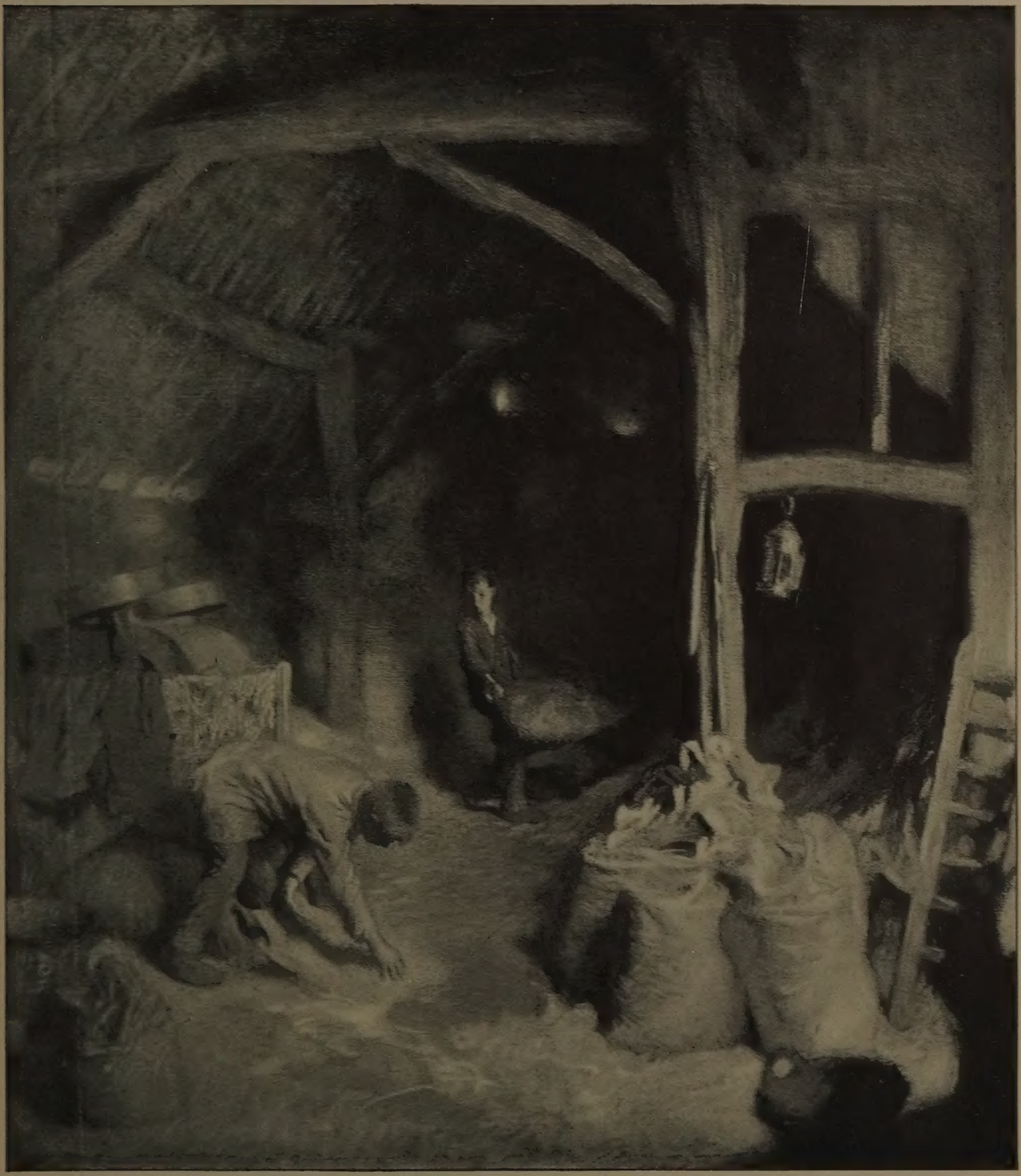
CRUSADERS SIGHTING
JERUSALEM.

EDWIN A. ABBEY, R.A.

Royal Academy Pictures, 1901.

PART I.



48 x 42

THE GOLDEN BARN.

George Clausen, A.R.A.

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50 x 40

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A. S. COPE, A.R.A.

48 Inches

REMORSE.

Henry H. Armstead, R.A.

48 x 72

A FALLEN GIANT.

J. MacWhirter R.A.

46 x 64¼

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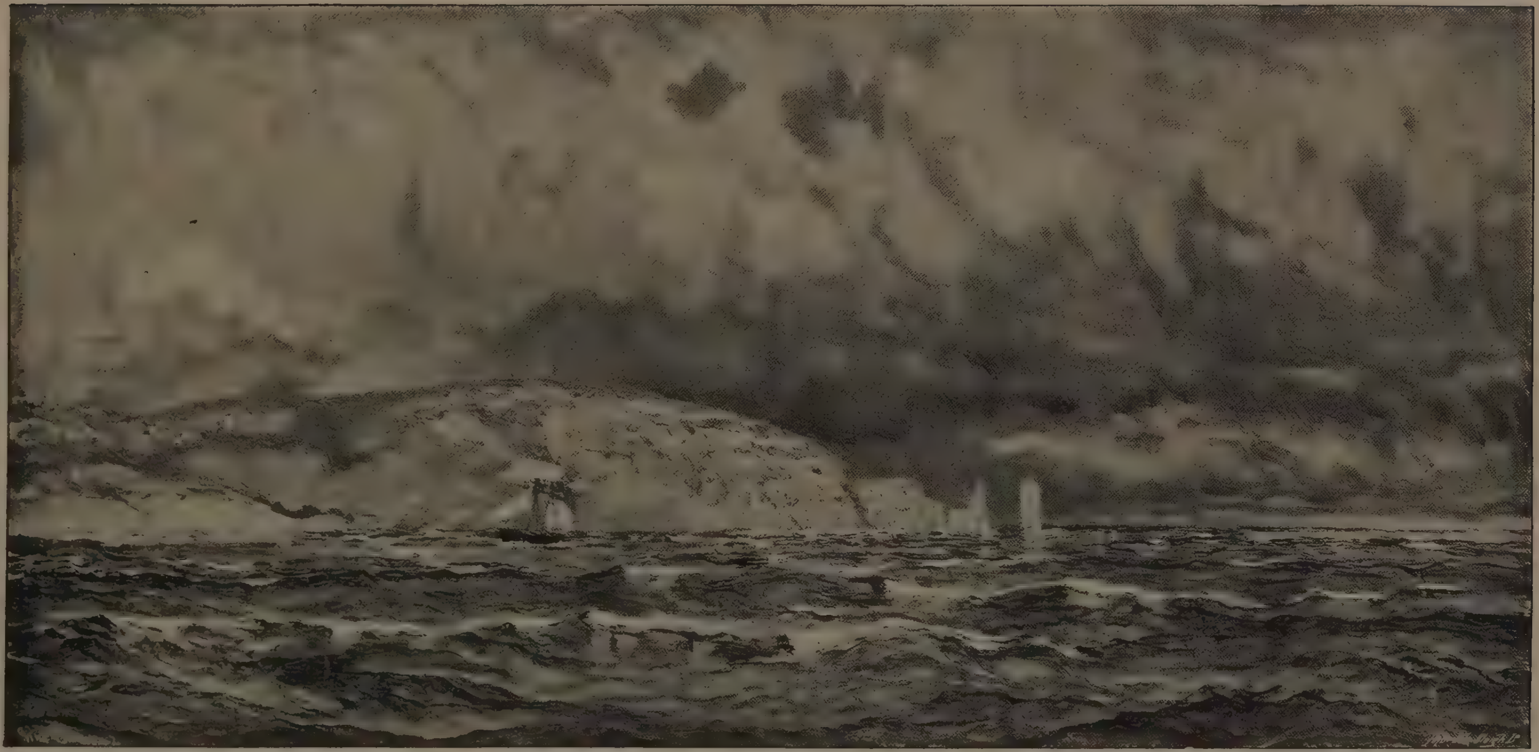
A ZITHER EVENING WITH MY STUDENTS
IN MY STUDIO *(Painted at Night).*

PROFESSOR VON HERKOMER, R.A.



15 x 30

A SQUALLY DAY AT SWANAGE.

JOHN BRETT, A.R.A.

50 x 58

ON LAVINGTON DOWN.

H. H. LA THANGUE, A.R.A.

PREFACE.

ALTHOUGH the Royal Academy does not claim to present to the visitor a complete survey of the national art of the year in the sense that the British Museum offers a complete survey of British literature—(for there are some demonstrations of art, eccentricities, and the like, which academic principles are constrained to repel)—it nevertheless reflects with accuracy the tendency of that art which appeals to the greatest number. Whether or not the present Academy is as "good" as that of the year gone by, or better—that is to say, if there are half a dozen excellent pictures more or fewer—is so small a matter that scarcely any account need be taken of it. Probably, there are not quite so many; possibly, the Academy is not quite so "good;" but undoubtedly, it is extremely interesting. It is interesting, that is to say, not only because of the great vitality that is shown, not only because of the originality displayed of thought and effort; but also, and mainly, because it marks so clearly the direction and the rate of progression of our British painters and sculptors. It demonstrates how solid is the technical advance of the rank and file, how promising the performance of certain younger men, and how strong is that national character which, while it accepts, selects, and rejects this excellency and that defect of foreign influence, declines to have its specific qualities generalised by the grey wave of monotony which has passed from France over the rest of Europe, and engulfed all but the strongest men in a flood of artistic pedantry. Grateful as they are to France for her generous and enlightened lead, the artists of the United Kingdom remain as a whole national in their sentiment, in their love of colour, and their strong individuality.

To the truth of this estimate the following pages bear witness. The reader has here before him the great majority of the more noteworthy works, and he can judge for himself. A few of the leading pictures—only a few—are missing, through commercial considerations on the part of artists or of owners of copyrights. But it may be claimed that we have here a Royal Academy in black and white, fairly and fully representative of the Exhibition.

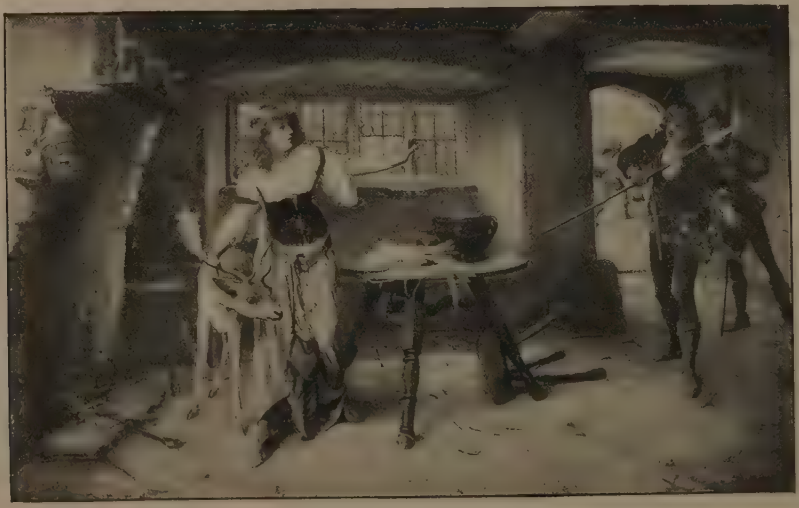
Portraiture, as usual, reaches a high point of excellence. Mr. Sargent's performances place him—nay, maintain him—at the head of all living masters for whom vivacity and brushwork are the chief aim of the painter. M. Benjamin-Constant's State portrait of Queen Victoria of England—(not, be it understood, primarily intended as likeness, but as a symbolic tribute to her sovereignty)—is a vast canvas, lacking in some of his finer qualities, yet happy in conception and reverential as an act of devotion. Placed by itself on the draped west wall it dominates the great room, and is an interesting example of French painting by one of the most famous artists of the day. It is therefore a matter of pride that our English painters do not suffer by comparison. They are extraordinarily various in manner, execution, and point of view. Not only have the Members of the Academy contributed works of power and excellence, but several Outsiders have added notably to their reputation.

Landscape appeals alike to the artist and to the layman. It is, indeed, mainly upon portraiture and landscape that the great traditions of the British School rest as upon a solid rock foundation. It is, perhaps, the fact that the section does not seem this year to include so many canvases of pre-eminent excellence, although there are some here which will long be remembered. The "problem landscape" seems a little more obtruded than usual, while the "*luministe*" or "*pointilliste*" manner has been adopted with singular success by one or two; of these, Mr. Edward Stott is the chief and the most successful exponent. But, generally speaking, the national tradition is followed with devotion, and the school of Constable is full of vigour. Sea pieces, though fewer than usual, include works of power, of which the chief are contributed by Mr. Napier Hemy. Yet our school of marine painting shows some falling off, at least in numbers.

The broad class of figure and subject painting, if not more than usually striking in the matter of ideas, seems to advance in respect of execution, while maintaining that freshness of invention which some regard as a reproach to our painters of to-day. The death of her Majesty Queen Victoria has inspired several artists and sculptors, although the sad event occurred but lately; the Boer War has prompted a few canvases—fewer, perhaps, than might have been expected. But in none of them will you find that unwholesome yearning after the morbid or the cheap effort at illegitimate "sensation" which contaminate so many of the Salons in foreign countries. Better to be inane and naïf than hysterical and decadent; to the former there is the promise of hope, for the latter there can be no redemption.

The sculpture is not extensive, but it includes work of unusual merit. The bust of Queen Victoria by Mr. Brock is of quite extraordinary beauty and refinement, and, although but a bust, it is among the most important and impressive achievements of the British School. The sculptors, by their statuary, realistic and ideal, by their monumental, decorative, and metal work, are making the public understand how dignity allied to grace, beauty, and originality, have at last made the art a living thing amongst us. Some examples will be seen in the following illustrations; but the whole album, it is claimed, is a testimony to the vitality and the ever growing advance of that British school of painting and sculpture which now, by European consent, stands near the forefront of the world's art.

M. H. Spielmann.



39 x 65

SANCTUARY

John Scott.

31 x 38

THE OLD LOVE AND THE NEW.

C. HAIGH-WOOD.

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NOTES.

CRUSADERS SIGHTING JERUSALEM. *By Mr. Edwin A. Abbey, R.A.* (*No.* 163.) *See Frontispiece.*—In the ruddy light of the early dawn, from the top of a lofty prominence, a group of Crusaders, royal and knightly leaders, gain their first sight of the Holy City, the goal of their efforts and their hopes. Two have sunk on their knees in rapt adoration of the scene, while the third, in regal garb and crown, proudly flaunts his banner as a challenge to the Turk, in whose possession Jerusalem lies. In the valley below, as yet untouched by the morning sun, is the great army eagerly waiting to share with their leaders in the sight of the sacred city.

A ZITHER EVENING WITH MY STUDENTS IN MY STUDIO. *By Professor H. von Herkomer, R.A.* (*No.* 605.) *See p.* 7.—The painter here represents himself as a musician in his studio at Bushey, as the head of an artistic community the influence of which is a strong factor in English art of to-day. Most of the "students" portrayed in this picture are successful exhibitors at the Royal Academy, and some are already recognised among the chief of our rising artists. At the left of the picture, the student clasping his knee is Mr. Cecil French; sitting next to him is Mr. Daniel Wehrschmidt, the portraitist and mezzotint engraver. In front of the latter is Mr. E. Bent Walker; and to his right, bending towards the ash-tray, is Mr. George Harcourt. Behind the last-named, pipe in mouth, is Mr. J. W. Whiteley; and standing up in the middle of the picture is Mr. R. Wheelwright, the animal painter. Near him, a little further to the right, with his chin resting on his hand, stands Mr. William Bennett, in front of whom, leaning back in his chair, is Mr. Peter Leslie, son of the well-known Academician. He is talking to Mr. De

Csarada. On the extreme right of the picture sits Mr. H. S. Kortwright, and next to him is Mr. Clement Flower. Sitting forward on the next chair is Mr. Anthony Caton Woodville, the son of the well-known battle painter and war artist. The picture was painted by artificial light.

A CHILDREN'S SERVICE. *By Mr. Gabriel Nicolet.* (*No.* 432.) *See p.* 16.—The service here depicted takes place at the Church of St. Joseph, Marseilles, on Holy Saturday, the day preceding Easter Sunday. The "High Mass" on that day includes the special ceremony of "blessing the little children," and gathered together for the purpose are children of all ages, with their mothers and nurses, in holiday attire.

THE DUKE OF SOMERSET. *By Professor H. von Herkomer, R.A.* (*No.* 174.) *See p.* 19.—The Duke is shown in the costume he wore at the Duke of Devonshire's great fancy-dress ball.

MEMORIAL TO HER LATE MAJESTY QUEEN VICTORIA. *Detail.*

F. ONSLOW FORD, R.A.

MARGARET OF ANJOU AND THE ROBBER. *By Mr. J. Doyle Penrose.* (*No.* 217.) *See p.* 21.—The following quotation from Maunder's "Treasury of History" is given in the catalogue:—

"Margaret, after her escape from the fatal field of Hexham, was stopped by a robber, to whom she courageously said, 'Here, my friend, is the son of your King; to your honour I entrust his safety.' The bold demeanour of the Queen chimed in with the robber's humour; he vowed himself to her service, and protected her to the coast."

The battle of Hexham, the reader may be reminded, was fought in 1464, between the Yorkists, under Lord Montague, and the Lancastrians, under the Duke of Somerset, when the former were victorious. Margaret, wife of Henry VI, fled to the Continent.

JOY AND THE LABOURER. *By Mrs. Mary Young Hunter.* (*No.* 497.) *See p.* 28.

"Take Joy home!
And make a place in thine own heart for her,
And give her time to grow, and cherish her.
Then will she come, and often sing to thee
When thou art working in the furrows; aye,
Or weeding in the sacred hour of dawn.
It is a comely fashion to be glad,
Joy is the grace we say to God."

This stanza, which is painted on the canvas, is cited from one of Jean Ingelow's "Songs with Preludes," entitled "Dominion."

TO THE SOUND OF THE GUNS: ARRIVAL OF THE 62ND FIELD BATTERY AT THE MODDER RIVER BATTLE, AFTER A TERRIBLE FORCED MARCH. *By James P. Beadle.* (*No.* 882.) *See p.* 29.—This subject is based upon the description given by Dr. Conan Doyle in his book "The Great Boer War:"—

"A strange battery came lurching up from the British rear, unheralded, unknown—the weary, gasping horses panting at the traces; the men, caked with sweat and dirt, urging them on into a last spasmodic trot. . . . . It was the 62nd Field Battery, which had marched thirty-two miles in twenty hours, and now, hearing the crash of battle in front of them, had with one last desperate effort thrown itself into the firing line."

This engagement was fought on Nov. 28, 1899, and preceded the disastrous Magersfontein.

THE DISCOVERY OF GRINLING GIBBONS BY JOHN EVELYN, JAN., 1671. *By Mr. Edgar Bundy, R.I.* (*No.* 906.) *See p.* 30.—This incident is recorded by John Evelyn in his "Diary," under date of January 18, 1671, in the following words:—

"This day I first acquainted his Ma^{ty} with that incomparable young man Gibbon, whom I had lately met with in an obscure place by meere accident as I was walking neere a poor solitary thatched house, in a field in our parish neere Says Court. I found him shut in; but looking in at the window I perceiv'd him carving that large cartoon or crucifix of Tintoret, a copy of which I had myselfe brought from Venice, where the original painting remaines. I asked if I might enter, he open'd the door civilly to me, and I saw him about such a work as for ye curiosity of handling, drawing, and studious exactnesse, I never had before seene in all my travells. . . . I questioned him why he worked in such an obscure and lonely place;

he told me it was that he might apply himselfe to his profession without interruption, and wondered not a little how I had found him out."

The interview led to Gibbons being introduced by Evelyn to the King, and subsequently to Wren, who gave him much employment in his church work.

THE ACCOLADE. *By Mr. E. Blair Leighton.* (*No.* 434.) *See p.* 31.—The accolade was the completion of the mediæval ceremony of the bestowal of knighthood. Sometimes it took the form of a kiss, at others an embrace, but more often three slight blows on the neck or shoulder with the flat of a sword.

THE BIRTH OF APHRODITE. *By Mr. G. Spencer Watson.* (*No.* 376.) *See p.* 35.—The beautiful myth of the birth of Aphrodite, the Greek Venus, has been a favourite subject for artists from the time of Phidias, who represented it on the base of the statue of Zeus at Olympia. The generally-accepted form of the legend is that Aphrodite sprang from the froth of the sea after the mutilated body of Uranus had been thrown into it by Saturn — whence the name, "born in the foam of the sea." Aphrodite played many parts—being the mother of love, the queen of laughter, the mistress of graces and pleasures, the patroness of courtesans, a goddess of victory, the ruler of the sea, and the goddess of spring-time. But in the picture under notice Aphrodite, in the artist's view, expresses only "the joy of the consciousness of beauty and love."

HERBERT WARD, ESQ. *By Mr. W. Goscombe John, A.R.A.* (*No.* 1727.) *See p.* 39.—Mr. Ward, the well-known traveller, accompanied Sir H. M. Stanley on his last journey across the continent of Africa, and is the author of the volume "With Stanley's Rearguard." He has now settled in London as a painter. His African experience is suggested on the bust by the map sketched on the pedestal.

"MATERNITY": GROUP BEHIND THE MEMORIAL TO HER LATE MAJESTY QUEEN VICTORIA.

E. ONSLOW FORD, R.A.

IN THE VENUSBERG. *The Hon. John Collier.* (*No.* 794.) *See p.* 62.—The mediæval German legend of Venus and Tannhäuser is perhaps best known to the English-speaking world through the opera based upon it by Wagner. The outline of the story may be stated thus. The Knight Tannhäuser enters the palace of the Lady Venus—in the Venusberg—and lives for some time in the wildly sensual delights of her Court. At length, smitten with remorse, he invokes and secures the aid of the Virgin Mary to free himself from the trammels of his sinful life. As a penitent he proceeds to Rome and seeks absolution from Pope Urban. The reply of the Pontiff, however, is stern and unrelenting, and he is told that he can no more hope for mercy from God than the rod in the Pope's hand could become green again. In his despair Tannhäuser returns to the Venusberg, and three days after his departure the rod began to send out green shoots. The Pope had search made for the knight, but he was never found again. The artist has treated the subject in the style of the early Italian renaissance: that is, he has aimed at rendering it in the manner that might have presented itself to an Italian painter of that

period, without consciously imitating any one of them. This must be held to account for the formality of the treatment, the hardness and precision of the execution, and the absence of any effect of light and shade, together with the insistence of the patterns and the details of the drapery and architecture. This must also be held to account for the Italian character of all the surroundings. It is implied that Venus, a lady of excellent taste, very much preferred the Italian to the German style of decoration, although, according to the poem, she was at that time resident in Germany.

Les Pêcheuses du Roi. *By Mr. W. A. Breakspeare.* (*No.* 187.) *See p.* 78.—This subject is taken from Boccaccio's "Decameron." It depicts the incident in the sixth novel of the tenth day, related by Fiammetta. The scene is laid in the garden of the Villa of Neri degli Uberti, near Castello da Mare, where King Charles the Ancient is being entertained at supper. During the course of the feast Neri's twin daughters, Ginevra the Pretty and Isolda the Fair, walk into the canal which flows through the garden, and catch fish for the feast. They throw their captures up alive before the King, and the servant cooks them on the fire burning in the brasier.

"The Clouds that Gather Round the Setting Sun." *By Mr. J. Seymour Lucas, R.A.* (*No.* 300.) *Facing p.* 81.—The downfall of Wolsey is compared by himself in "Henry VIII" to the setting of the sun. In Scene 2, Act III., he says:—

"Nay, then, farewell!
I have touch'd the highest point of all my greatness;
And, from that full meridian of my glory,
I haste now to my setting."

The scene is set in the garden of old Hampton Court, which Wolsey built; the palace seen behind is as it was in Wolsey's day, save that the cross chimney-stack is a later addition. It was Wolsey's practice to stalk about his garden, ignoring for days together the visitors—howsoever great they were—who would await his good pleasure with an indignation they dissembled until his impending downfall encouraged them to less concealment.

The Nimble Galliard. *By Mr. J. Seymour Lucas, R.A.* (*No.* 33.) *See p.* 84.—"The Galliard" was an ancient dance (not a song) with a gay rhythm and lively motion; it still survives in Spain. "The Nimble Galliard" is referred to by early writers—by Elyot ("Cast. Helthe") and by Heylin ("Surv. France"), as well as by Shakespeare in "A Midsummer Night's Dream."

Spreading Their Wings. *By Mr. Charles Sims.* (*No.* 254.) *See p.* 90.—In spite of the title and treatment, this picture is intended to be regarded as a portrait group, not as an allegory.

Queen Guinevere at Almsbury. *By Mrs. Mary F. Raphael.* (*No.* 511.) *See p.* 107.—The story of Guinevere's flight and refuge in the "holy house at Almesbury" is familiar to the reader of Tennyson's "Idylls of the King." At the innocent babbling of the novice, her companion, she exclaims—

"Will the child kill me with her foolish prate?"
* * * * *
"O closed about by narrowing nunnery walls,
What knowest thou of the world and all its lights
And shadows, all the wealth and all the woe?"

Serena Captive. *By Mr. John Da Costa.* (*No.* 170.) *See p.* 109.—This is another of Mr. Da Costa's series of pictures, illustrating Spenser's "Faerie Queene." The incident is related in Book VI, Canto VIII, of which the introduction is:—

"Prince Arthure overcomes Disdaine;
Quites Mirabell from dreed:
Serena, found of Salvages,
By Calepine is freed."

Serena is discovered asleep by a band of "Salvages" who "eate the flesh of men whom they mote fynde." They discuss among themselves what they shall do with her, and decide to let her finish her sleep and to sacrifice her to their god afterwards—

"Eut of her dainty flesh they did devize
To make a common feast, and feed with gurmandize."

Immediately she wakens they crowd around her—

"And first they spoile her of her jewels deare,
And afterwards of all her rich array;"

and this part of the incident forms the subject of the picture. Serena is taken away for sacrifice, and is rescued just as the fatal knife is about to fall, by her faithful lover, Calidore.

TRISTRAM AND YSEULT. *By Mr. Herbert J. Draper.* (*No.* 561.) *See p.* 111.—The love-story of Tristram and Ysolde or Ysonde has been told in many ways and in many languages. It is of ancient Celtic origin, and the earliest poem on the subject dates from about 1150. It ultimately became associated with the legends of King Arthur and his Round Table, and duly figures in Malory's "Morte d' Arthur," and is referred to in Tennyson's "Idylls of the King" in "The Last Tournament." Tristram, or Tristran, was the nephew of Mark, King of Cornwall, and was nursed and cured of wounds received in a duel by Ysolt, daughter of the Queen of Ireland. He told his uncle on his return to Cornwall of the beautiful princess, and was sent as ambassador to arrange a marriage between her and King Mark. On the voyage back the incident occurred which Mr. Draper has chosen for the subject of his picture, and is set forth in the quotation in the catalogue:—

"Then did King Mark's bride and then did Tristram drink of that cup, all unwitting; so that a great love entered into them; the which love departed not from them all the days of their life, neither for weal nor for woe."

THE ANCIENT MARINER. *By Mr. P. W. Gibbs.* (*No.* 822.) *See p.* 113.—The special passage from Coleridge's "Rime of the Ancient Mariner" chosen as the text for this picture is from the fourth part of the poem—

"I closed my lids and kept them close,
And the balls like pulses beat,
For the sky and the sea, and the sea and the sky,
Lay like a load on my weary eye,
And the dead were at my feet."

THE IMPERIAL LIGHT HORSE AT WAGGON HILL, JAN. 6, 1900. *By Mr. W. B. Wollen, R.I.* (*No.* 862.) *See p.* 114.—This picture represents one of the most exciting incidents of the siege of Ladysmith. It is thus referred to by Mr. H. G. S. Pearse in "Four Months Besieged":—

"The Boers began the attack on the Imperial Light Horse between two and three o'clock in the morning. Then, however, it seemed little more than the sniping between outposts . . . and nobody thought for a moment that a picket of the 'I.L.H.' had been practically cut off. Waggon Hill was at that moment the key of a very critical situation, and had the Light Horse been seized by panic or given way an inch the Boers might possibly have brought enormous numbers up to that commanding crest and enfiladed Cæsar's Camp. They had, however, to reckon with men whose gallantry was proved at Elandslaagte and the night attack on Gun Hill—men who are endowed with the rare quality which Napoleon the Great called 'two o'clock in the morning courage.' One has to praise the Imperial Light Horse so often that reiteration may sound like flattery; but they deserve every distinction that can be given them for having, by superb steadiness against great odds, saved the force on Bester's Ridge from a very serious calamity, if not from actual disaster. The Light Horse could point to heaps of dead and maimed in proof of the dauntless stand they made, for the living continued to fight when their gallant comrades fell, though they knew by the rifle fire flashing round them in the darkness that they were hopelessly outnumbered from the first. Their Brigadier speaks of them as 'men with no nerves at all.' When one was hit another stepped quietly into his place, and went on shooting as if at target practice, though he had no more cover than a small stone to lie behind."

At the close of the day this band of heroes could only muster a hundred men fit for duty out of nearly five times that number. The picket which was surprised in the early morning consisted of only about seventy men. Mr. Wollen went through the war as artist-correspondent, and has therefore been able to introduce accurate "local colour" into his picture.

ON DIAN'S DAY. *By Miss Maud Earl.* (*No.* 318.) *See p.* 115.—Diana, the Roman Artemis of Greek mythology, the goddess of the flocks and of the chase. The quotation given in the catalogue explains the special subject of the picture:—

"The legend runs that on the day sacred to Diana her hounds—the rough Cretans and the slender Laconians—sought her forest shrine (adorned with her flowers, the poppy and dittany) to pay their homage."

CONSTANCE CAST ADRIFT. *By Fred Stead.* (*No.* 542.) *See p.* 133.—"The Man of Lawe's" story in Chaucer's "Canterbury Tales" is the source of this subject. Briefly stated, it recounts the marriage of the "Soudan of Surry" with "Custaunce," the daughter of the Emperor of Rome. The "Soudan's" mother determines to rid her country of the alien bride, and on the day of her State arrival in "Surry" she is seized.

"And in a schippe, stereless, God it woot,
They have hir set, and bad hir lerne to sayle
Out of Surry ayein-ward to Ytaile."

For "three year and more" she drifts about the seas, until she is finally driven ashore in Northumberland. The quotation in the catalogue—

> "Sothly the comaunder of that (ship) was He
> That fro the tempest ay this womman kepte,
> As wel when sche awok as when sche slepte"—

serves to show the miraculous power exerted on her behalf during her voyage. For the further adventures of Constance, which include another period of five years' drifting on the high seas with her infant son the reader must refer to the poem itself.

HELENA AND HERMIA. *By Sir E. J. Poynter, P.R.A.* (*No.* 169.) *Facing p.* 161.—The quotation which accompanies the title of this picture in the catalogue, from Act III, Scene 2, of "A Midsummer Night's Dream," is—

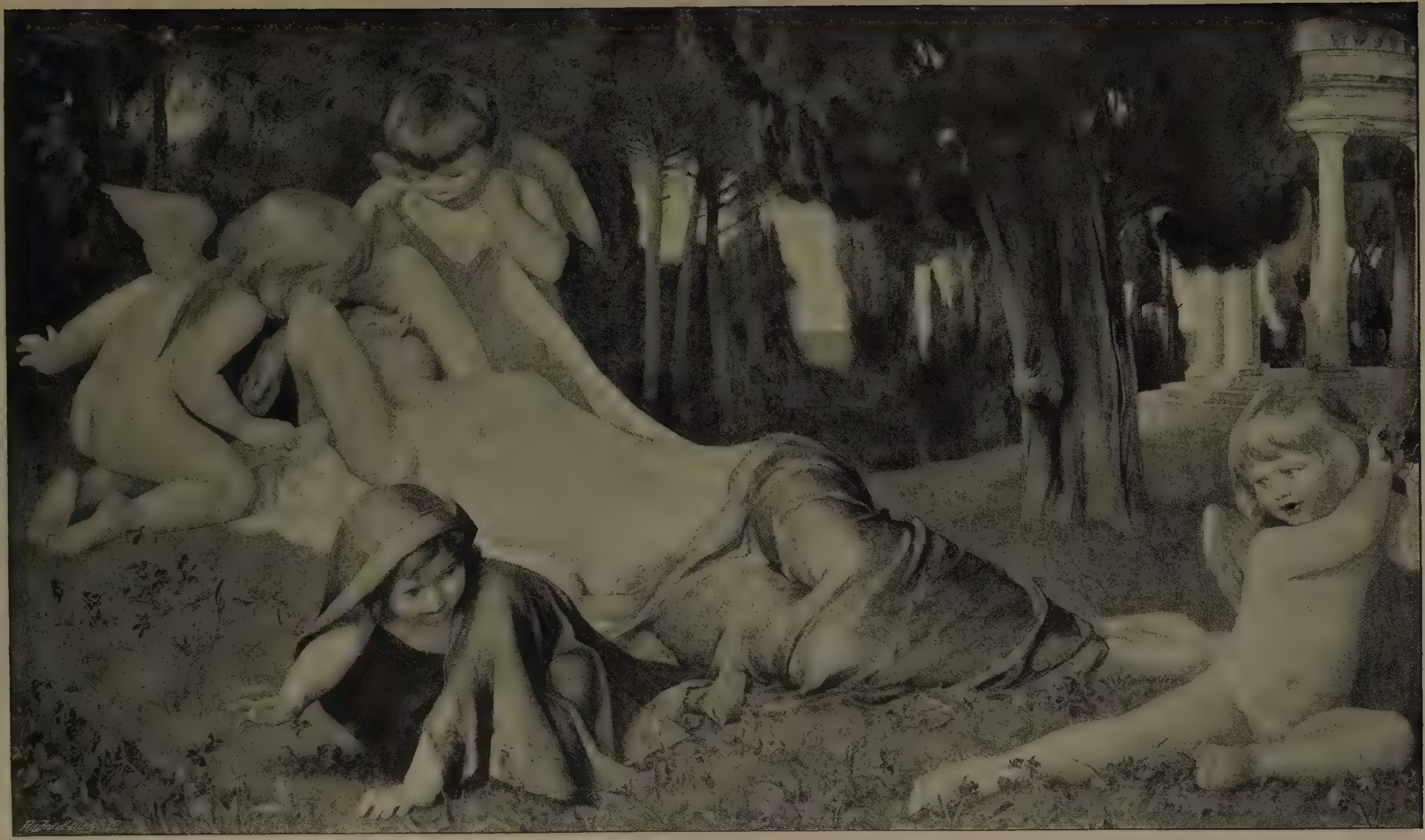
> "We, Hermia, like two artificial gods,
> Have, with our neelds, created both one flower,
> Both on one sampler"——

wherein Helena upbraids her friend for her supposed disloyalty, reminding her of the closeness of their friendship.

"HONI SOIT QUI MAL Y PENSE"—THE ORIGIN OF THE ORDER OF THE GARTER, KING EDWARD III, 1349. *By Mr. Chevallier Tayler.* (*No.* 586.) *See p.* 165—Of the traditional incident which gave Edward III. the title and the motto for a new order of knighthood which he wished to establish in connection with his second French campaign the reader need hardly be reminded—how, while dancing with the King the Countess of Salisbury, it is said, dropped her garter, and how the King picked it up, and was about to bind it round his leg, when, seeing the Queen's jealous looks he returned it to its owner, with the remark, "*Honi soit qui mal y pense*" (Shame to him who thinks ill of it).

THE INFLOWING TIDE

E. IRELAND BLACKBURNE.



36 x 50

THE AWAKENING OF SPRING.

A. T. NOWELL

44 x 33

BOBBY ABERCROMBY.

MARY L. WALLER

60 x 40

ST. JOHN'S, TRINITY LIBRARY, AND THE CAM, CAMBRIDGE.

J. BUXTON KNIGHT.

50 x 72

MORNING.

ARNESBY BROWN.

18 x 31

A SUMMER AFTERNOON.

Mark Fisher.

58 x 42

MRS. W. LLEWELLYN.

W. LLEWELLYN.

LIFE SIZE

THE WAVELET.

"By rippling shallows of the lisping lake."

WILLIAM R. COLTON.

10 x 19

CATACLEW POINT, TREVONE.

JOHN BRETT, A.R.A.

28 x 35

SURPRISE.

HENRIETTE RONNER, R.I.

60 x 48

THE WEALD OF SURREY.

B. W. Leader, R.A.

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72 x 60

A CHILDREN'S SERVICE.

GABRIEL NICOLET.

40 x 30

BOER WAR, 1900.

"Last summer green things were greener,
Brambles fewer, the blue sky bluer."—Christina Rossetti.

BYAM SHAW.

30 x 45

THE ADVANCE GUARD.

HORACE H. CAUTY.

32 x 48

"CALL US NOT WEEDS."

J. CLAYTON ADAMS.

52½ x 39

HIS GRACE THE DUKE OF SOMERSET.
PROFESSOR VON HERKOMER, R.A.

46 × 60

MOONRISE ON THE BAR.

38 x 52

QUEEN MARGARET OF ANJOU
AND THE ROBBER.

J. Doyle Penrose.

38 x 48

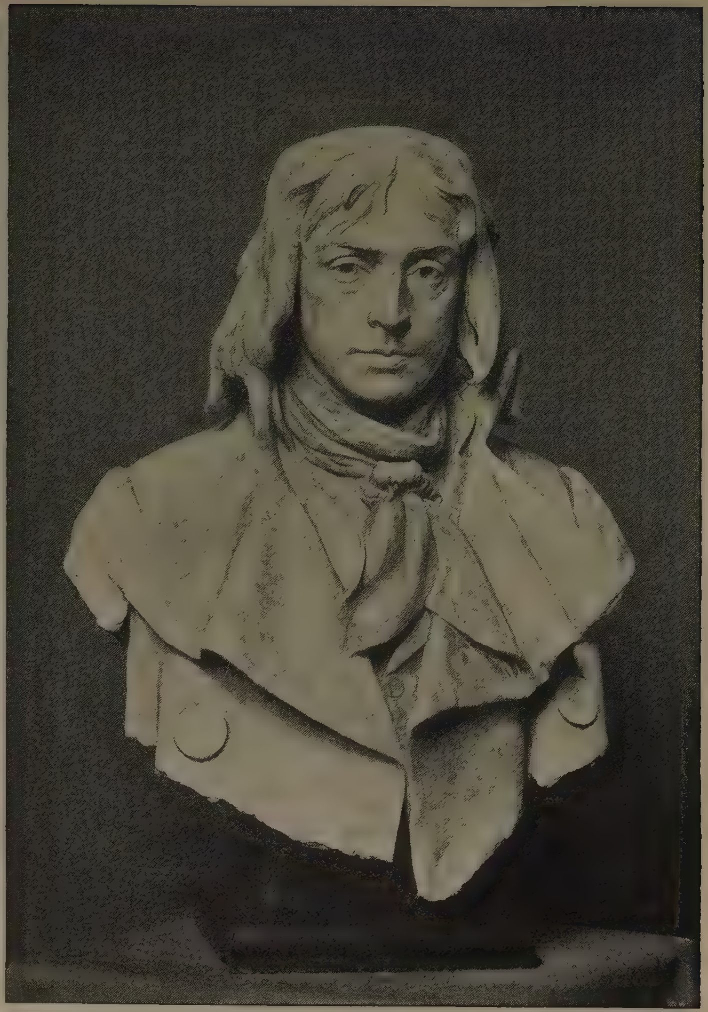
THE GYPSY.

Elizabeth Stanhope Forbes.

22 x 16

A GLEANER.

GEORGE CLAUSEN, A.R.A.



36 INCHES

MR. MARTIN HARVEY AS SIDNEY CARTON.

GEORGE FRAMPTON, A.R.A.

27½ x 67½

"COME, LASSES AND LADS."

J. Young Hunter.

"LEISURE TO GO
A-FISHING."

FRANK WALTON, R.I.

36 x 48

7 Feet 6 Inches

THE LATE DEAN HOOK,
VICAR OF LEEDS (*Bronze*).

F. W. Pomeroy.

54 x 28

BRANSCOMBE VALE.

JOHN WHITE, R.I.

35½ x 25½

JOY AND THE
LABOURER.

MARY Y. HUNTER.

25 x 50

THE LAST LAP.

The 62nd Battery, R.F.A., coming up to the Modder River Battle after a forced march.

J. PRINSEP BEADLE.

37 x 48

"GATHER YE ROSEBUDS WHILE YE MAY."

C. HAIGH-WOOD.

By permission of Franz Hanfstaengl, the Owner of the Copyright.

48 x 72

A LONELY HEATH.

J. AUMONIER, R.I.

46½ x 70

JOHN EVELYN AND GRINLING GIBBONS.

EDGAR BUNDY, R.I.

72 × 43

THE ACCOLADE.

E. Blair Leighton.

20 x 32

ENTRANCE TO PORTSMOUTH HARBOUR.

EDWIN HAYES, R.H.A., R.I.

56 x 81

THE BIRTH OF APHRODITE.

G. SPENCER WATSON.

45 x 60

THE LAST STEPS OF
DAY.

THE ECHO OF A VOICE.

SIGISMUND GOETZE.

41½ x 64½

60 x 40

BETWEEN THE TIDES.

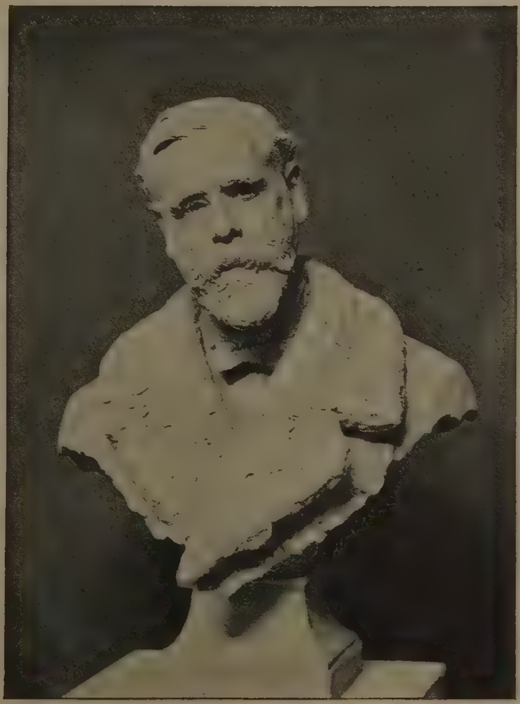
WALTER LANGLEY, R.I.

ALNMOUTH.

JAMES SANT, R.A.

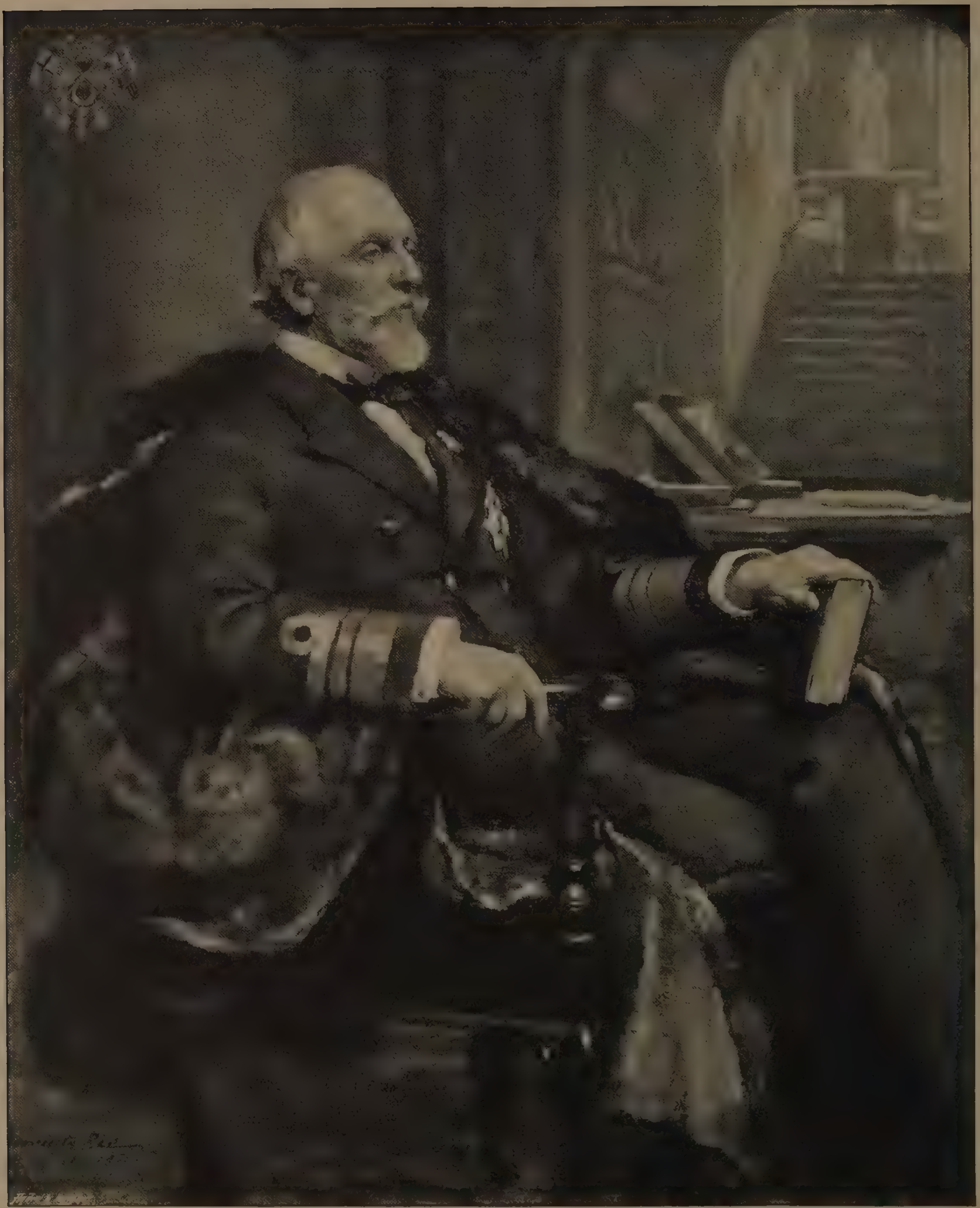
HERBERT WARD, ESQ

W. GOSCOMBE JOHN, A.R.A.



W. CADWALADER DAVIES, ESQ.

W. GOSCOMBE JOHN, A.R.A.



60 x 48

THE MARQUESS OF
DUFFERIN AND AVA.

HENRIETTA RAE (MRS. ERNEST NORMAND).

"GOOD-BYE!"—OFF TO SKIBBEREEN.

STANHOPE A. FORBES A.R.A.

Royal Academy Pictures.

PART II.

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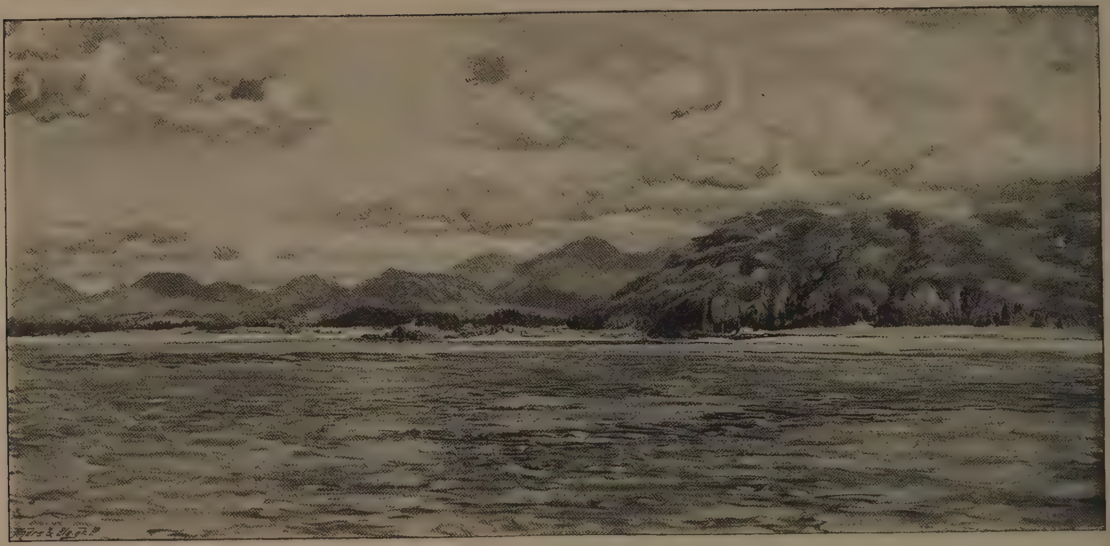
4 Feet High

THE SPIRIT OF CONTEMPLATION.

Albert Toft.



7 x 14

LOCH NELL.

John Brett, A.R.A.

42½ x 48

SUMMER TIME.

Walter Osborne, R.H.A.

44 x 34

SUE OF THE MILL.

HORACE FISHER.

48 x 72

A FLOWERY PATH: SWITZERLAND IN JUNE.

J. MacWhirter, R.A.

36 x 48

EVENING.

ARNESBY BROWN.

Life Size

PORTRAIT OF A LADY (*Marble*).

W. Goscombe John, A.R.A.

44 x 36

"THRO' WOODLAND PATHS
THE CATTLE STRAY."

Arthur Lemon.

32 x 48

THE HOME MOORINGS (*Tempera*).

C. Napier Hemy, A.R.A.

1 Foot 6 Inches Deep

PORTION OF A FRIEZE IN METAL AND IVORY FOR THE MARBLE VESTIBULE AT LLOYD'S REGISTRY.

F. Lynn Jenkins.

43 x 60

A GLEAM BEFORE THE STORM.

ALFRED EAST, A.R.A.

51 x 37¼

THE WISHING WELL

G. D. Leslie, R.A.

50 x 40

JAMES E. VANNER, ESQ.

WALTER W. OULESS, R.A.

48 x 36

THE LADY WELBY.

S. MELTON FISHER

30 x 44

A DAHLIA HEDGE, AUTUMN AFTERNOON.

Henry T. Wells, R.A.

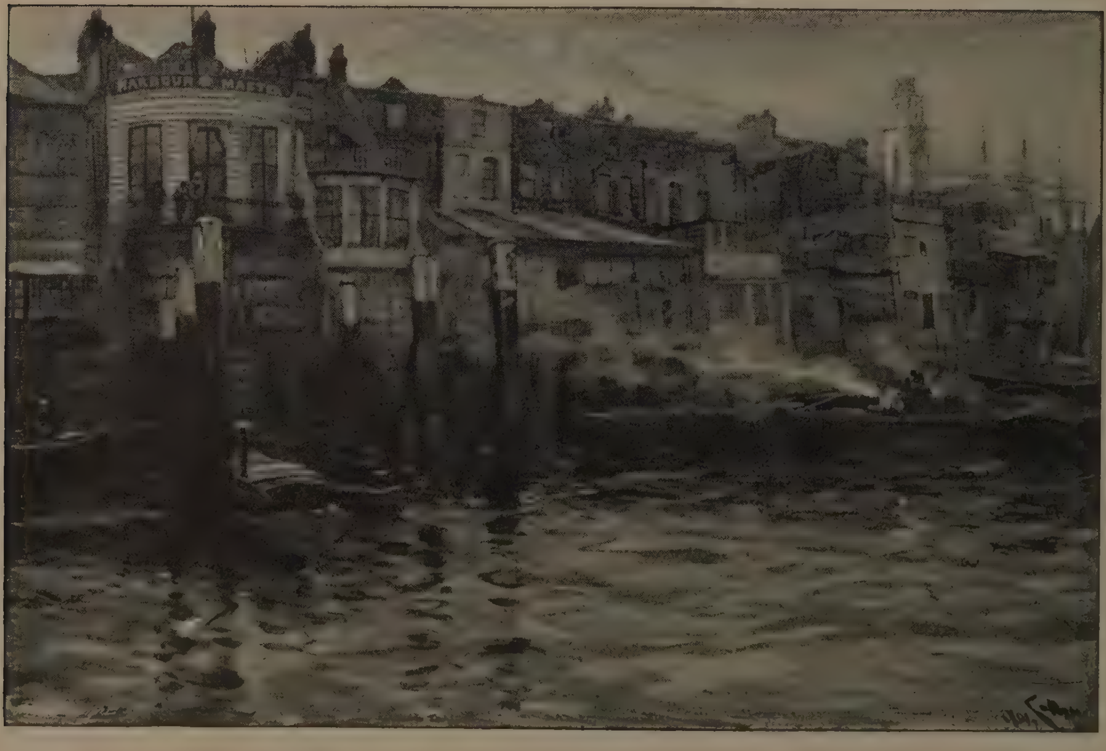
16 x 24

WILLOWS.

Ernest A. Waterlow, A.[redacted].A., P.[redacted].W.S.

THE OLD FARM AT ST. ANDREW'S

JAMES SANT, R.A.



18 x 27

THE HARBOUR MASTER'S HOME, LIMEHOUSE *(Water Colour)*

C. NAPIER HEMY, A.R.A.

(*To be Erected in Marble at Auckland.*) 6 FEET HIGH

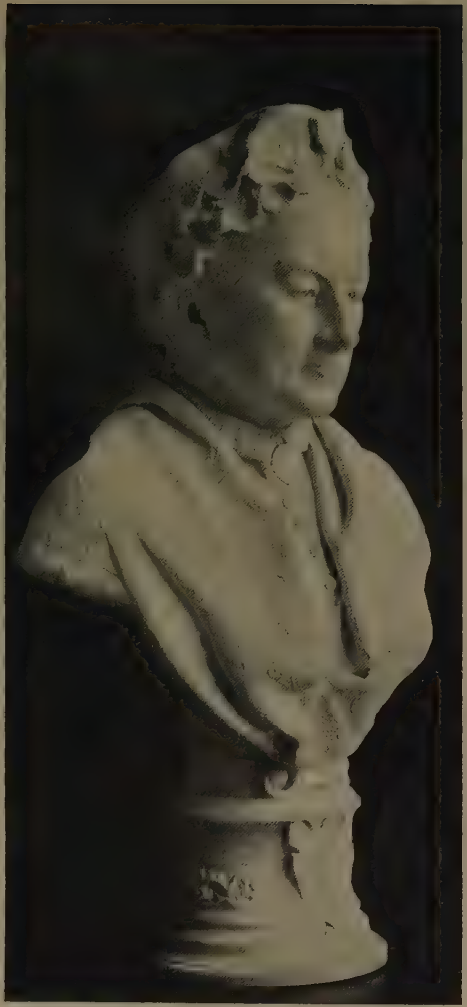
THE VICTORY OF PEACE.

ANDREA C. LUCCHESI.

40 x 50

BACK FROM THE INDIES.

CHARLES M. PADDAY.



30 INCHES

THE LATE MRS. JOSEPH FREEMAN (*Marble*).

HENRY H. ARMSTEAD, R.A.

40 x 41

MRS. JOHN G. SCARAMANGA AND HER CHILDREN.

WILLIAM F. YEAMES, R.A.

40 x 50

SONS OF THE SEA.

John R. Reid, R.I.

48 x 72

EDINBURGH: THE OLD TOWN.

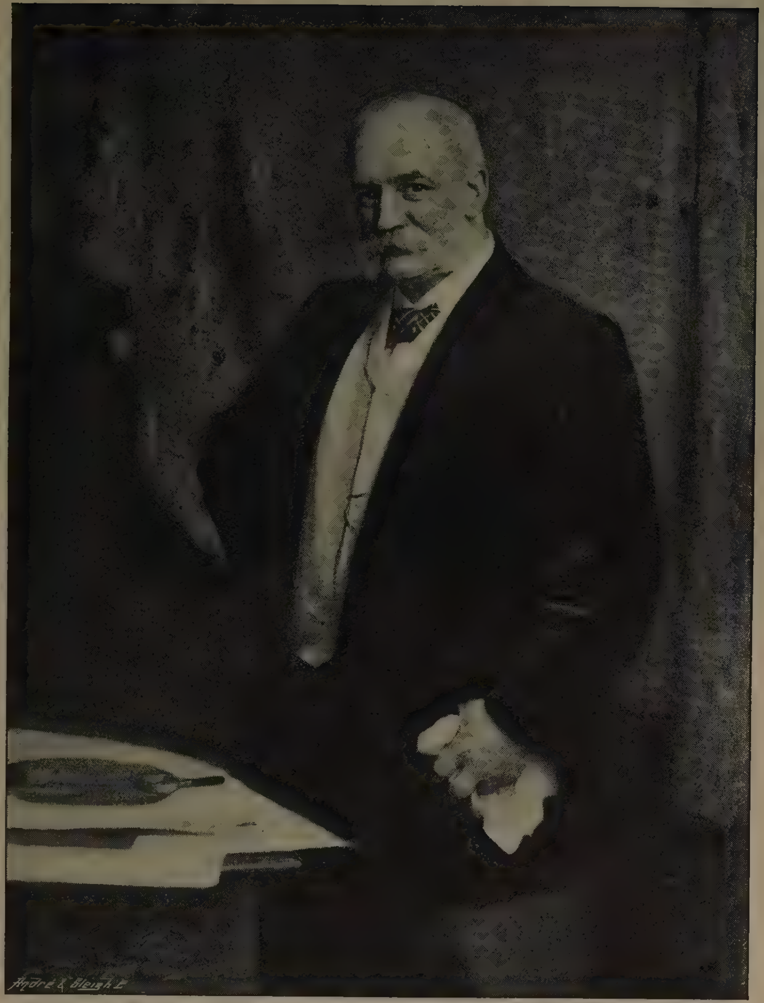
J. MacWhirter, R.A.

59
Bromley Public Libraries

18 x 24

A PROVENÇAL VILLAGE.

H. H. La Thangue, A.R.A.



51 x 38

THOMAS C. DEWEY, ESQ.

ARTHUR HACKER, A.R.A.

24 INCHES

MRS. JOHN MADDOCKS (*Marble*).

ALFRED DRURY, A.R.A.

96 x 66

IN THE VENUSBERG.

THE HON. JOHN COLLIER.

7 x 14

TREVOSE HEAD, CORNWALL.

JOHN BRETT, A.R.A.

34 x 44

A LINGERING GOOD-NIGHT.

JAMES CLARK.

50 x 40

LADY HICKMAN.

A. S. Cope, A.R.A.

72¼ x 52

HENRY McGRADY, ESQ.,
LORD PROVOST OF DUNDEE.

PROFESSOR VON HERKOMER, R.A.

72 x 54

THE COMING OF DAY.

HENRY S. TUKE, A.R.A

48 x 72

STREATLEY FROM GORING.

ERNEST PARTON.

14 x 9

RISING MOON.

EDITH CORBET.

36 x 24

PRAYER.

J. HENRY HENSHALL, R.W.S.

THE VAL D'ARNO, EVENING.

M. RIDLEY CORBET.

Purchased by the President and Council under the Terms of the Chantrey Bequest.

36 x 82

30 x 45

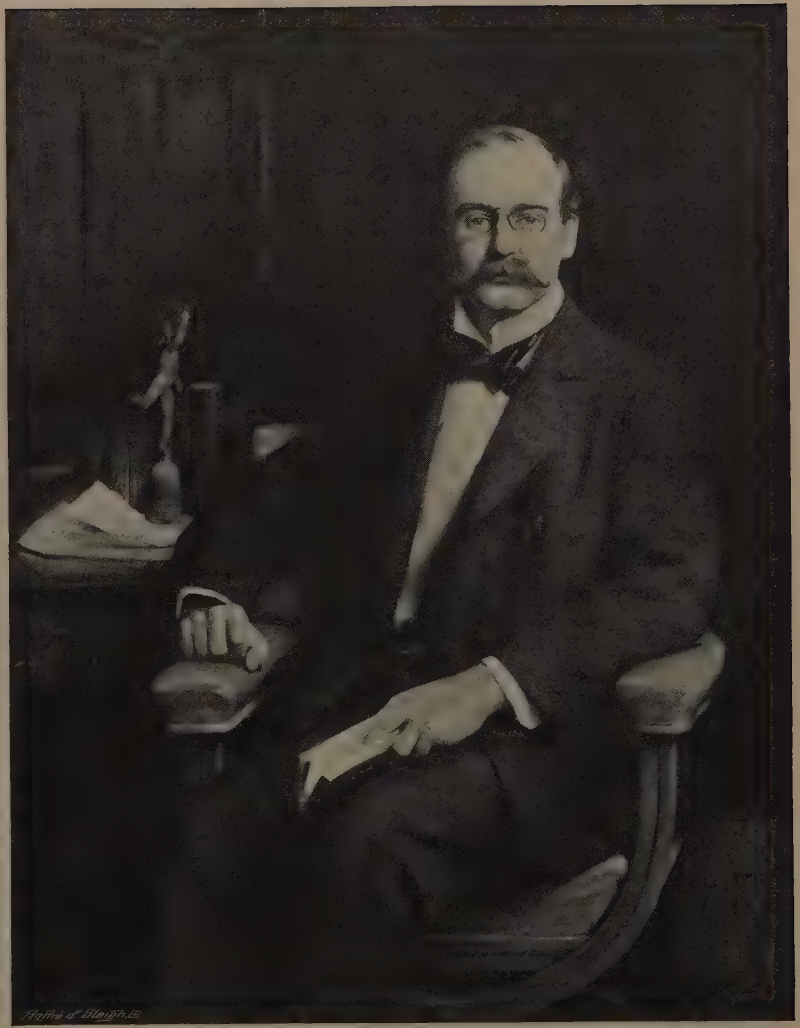
BREAKING COVER.

WALTER HUNT.

40 x 37

FLIGHT.

JESSIE MACGREGOR.



51 x 39

J. F. L. BRUNNER, ESQ.

ARTHUR HACKER, A.R.A.

34 x 43

THE SUN'S LAST LINGERING RAYS.

FRED HALL.

48 x 60

ROUGH WEATHER WORKING UP.

T. Sidney Cooper, R.A.

TRAFALGAR SQUARE.

ADRIAN STOKES.

43 x 60

To be executed in Bronze for Giggleswick School, Yorkshire.

4 FEET 8 INCHES

EDWARD VI.

GEORGE FRAMPTON, A.R.A.

THE ENCHANTRESS.

ARTHUR WARDLE.

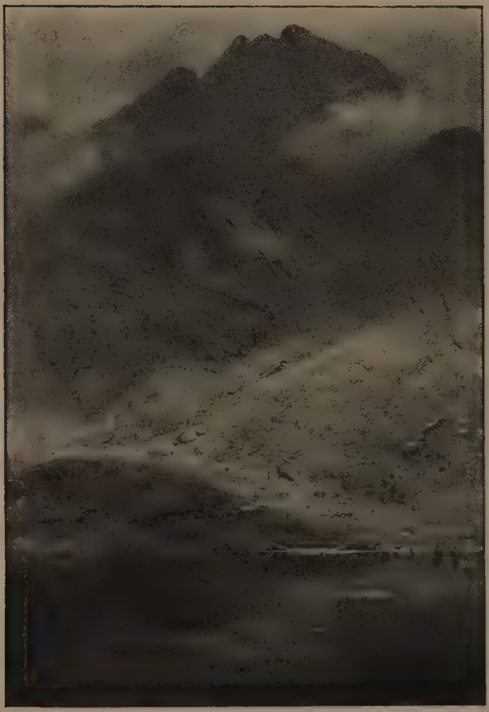
The Copyright is the property of Messrs. Arthur Tooth & Sons.

62 x 44

24 x 36

ROUGH WEATHER.

CLAUDE HAYES, R.I.



45 x 30

THE TREFAN,
OGWEN (*Water Colour*).

GEORGE COCKRAM.

10 x 8

CANDLEMAS DAY.

MARIANNE STOKES.

56 x 40

MRS. JOHN S. DUGDALE.

HENRY T. WELLS. R.A.

67 x 36

LES PÊCHEUSES DU ROI.

W. A. BREAKSPEARE.

25 x 50

THE PLOUGH.

N. H. J. Baird.

30 x 40

AMONG THE CLIFFS OF EAST KENT.

T. Sidney Cooper, R.A.

36 x 28

THE INTERCEPTED LETTER.

W. P. FRITH, R.A.

"THE CLOUDS THAT GATHER
ROUND THE SETTING SUN."

J. SEYMOUR LUCAS, R.A.

Royal Academy Pictures.

PART III.

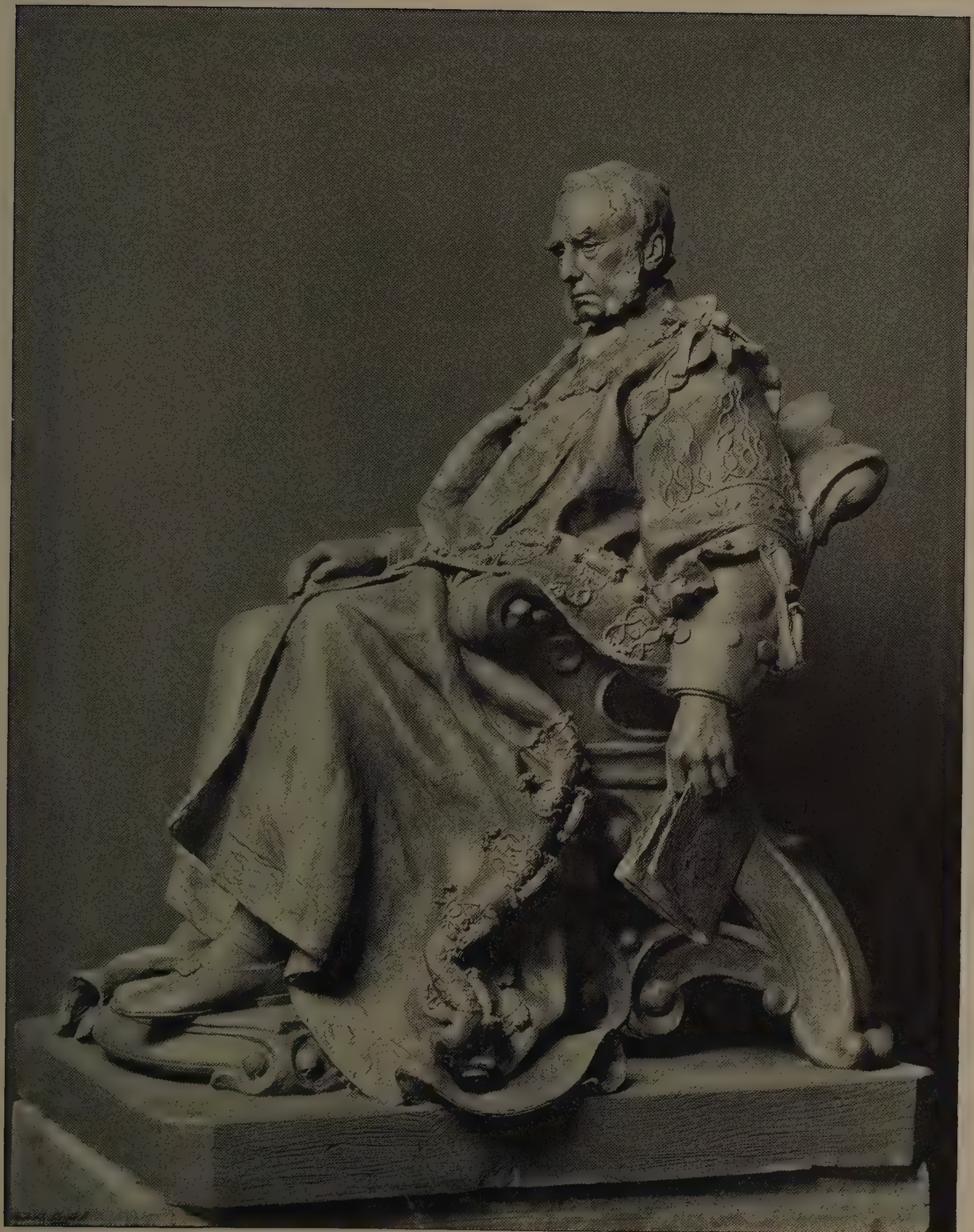
[Copyright is in every case strictly reserved.]

"FOUR CORNERS TO MY BED,
FOUR ANGELS ROUND MY HEAD,
MATTHEW, MARK, LUKE AND JOHN
BLESS THE BED THAT I LIE ON."

I. L. Gloag.

TWIN DAUGHTERS OF
LAURENCE H. NEAME, ESQ.

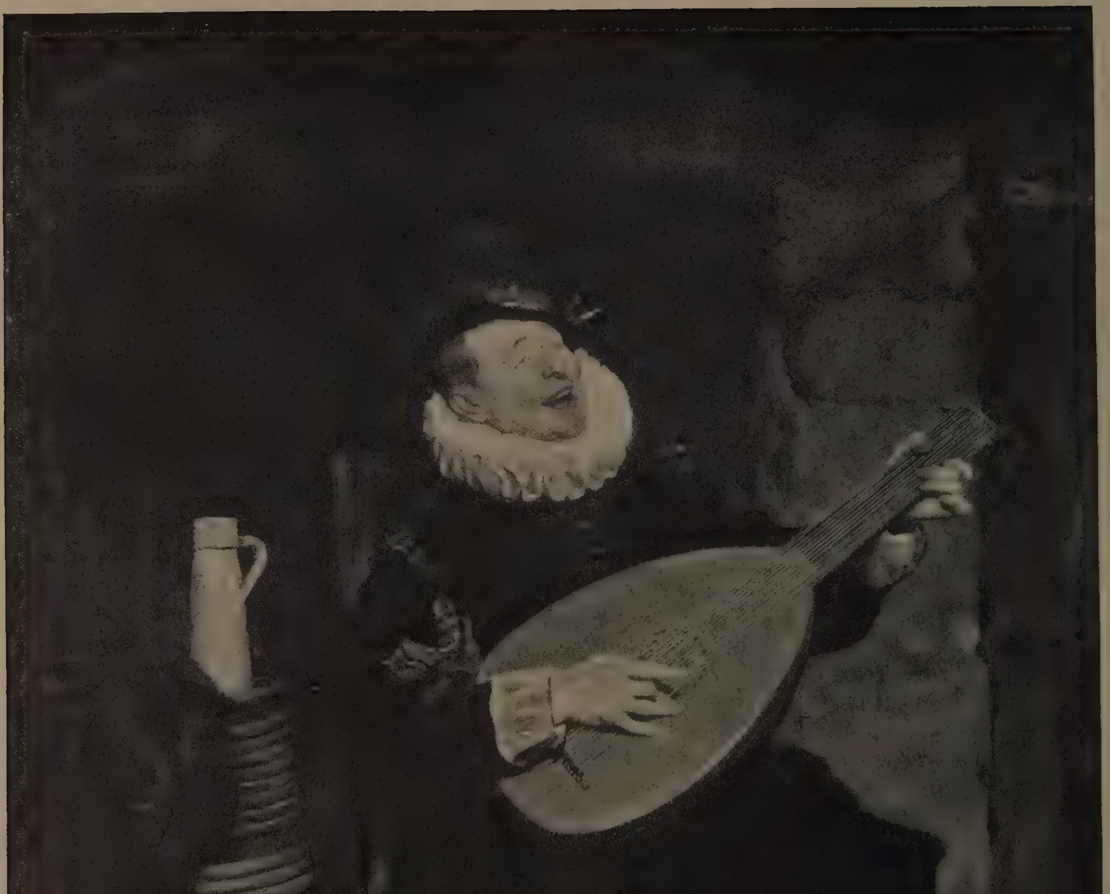
JAMES SANT, R.A.



THE LATE DUKE OF DEVONSHIRE, K.G.

(Colossal Bronze Statue to be Erected at Eastbourne).

W. GOSCOMBE JOHN, A.R.A.



24 x 18

THE NIMBLE GALLIARD.

J. SEYMOUR LUCAS, R.A.

29 x 50

OCTOBER.

CHARLES W. WYLLIE.

30 x 40

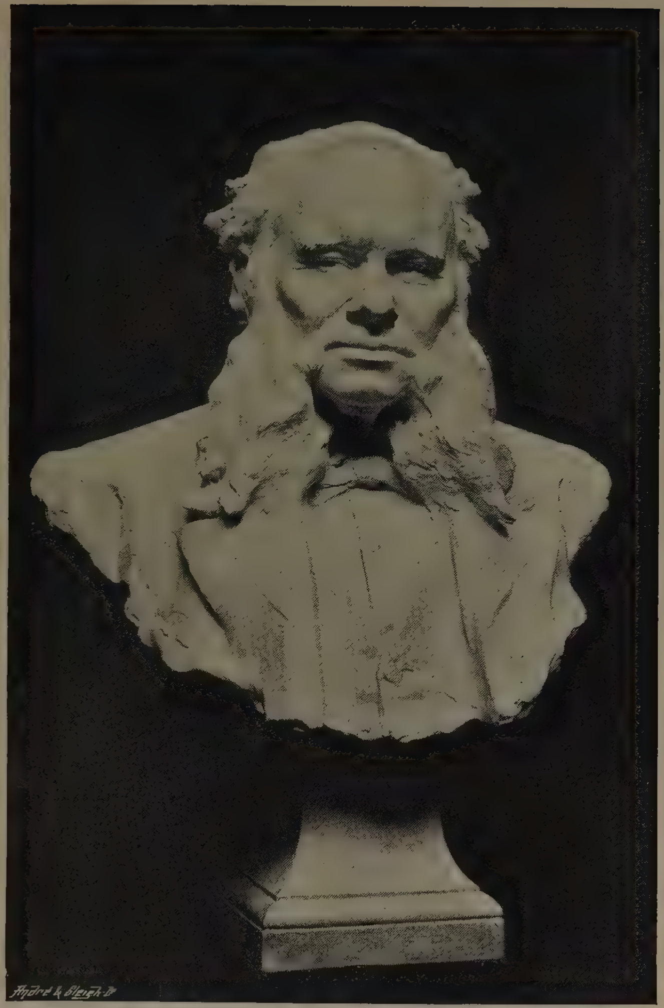
EVENING SHADOWS.

T. SIDNEY COOPER, R.A.

46 x 84

BIRDS OF PREY.

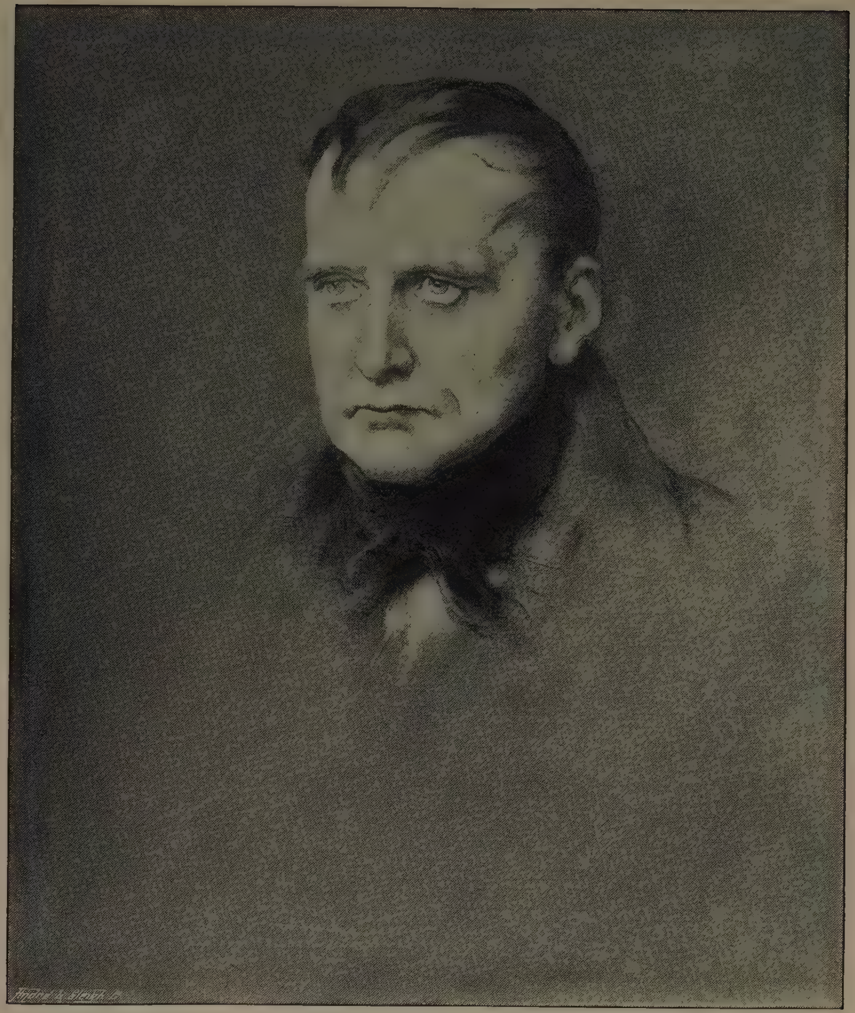
C. Napier Hemy, A.R.A



2[illegible] Inches

ALEXANDER McLEOD, ESQ.

Alfred Drury, A.R.A.



ST. HELENA: "THE LAST PHASE."

James Sant, R.A.

34 x 48

THE OLD SAND PIT.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

30 x 44

BABES IN THE WOOD.

W. R. SYMONDS.

76 x 117

SPREADING THEIR WINGS.

CHARLES SIMS.

55 x 40

SOUTH AFRICA, 1901: THE DAWN OF PEACE.

ROBERT HILLINGFORD.

15 x 11

THE MILLER'S CROFT.

E. J. GREGORY, R.A., P.R.I.

54 x 43

ALDERMAN AND SHERIFF WALTER VAUGHAN MORGAN,
TREASURER OF CHRIST'S HOSPITAL.

ARTHUR HACKER, A.R.A

42 x 65

SHELTERED PASTURES.

ERNEST A. WATERLOW, A.R.A., P.R.W.S.

24 x 36

CLEARING THE NET (*Tempera*).

C. NAPIER HEMY, A.R.A.

56 x 43

IN A FAIRY WOODLAND.

ERNEST PARTON.

60 x 40

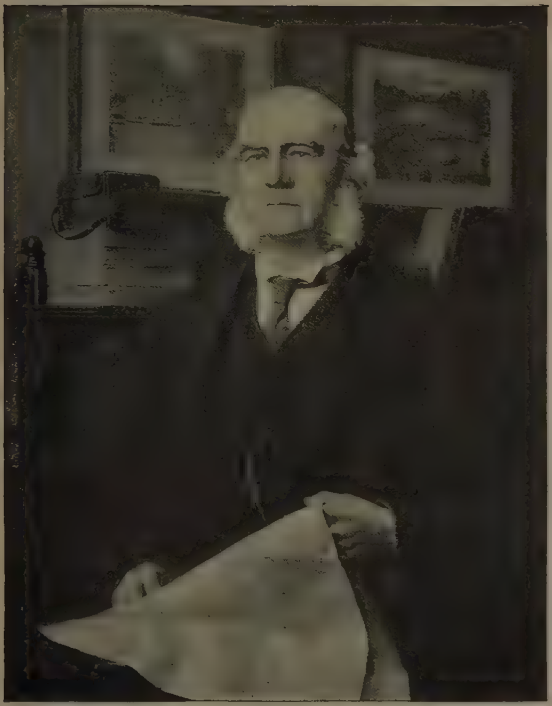
MRS. WILLIAM J. MURPHY.

SOLOMON J. SOLOMON, A.R.A

60 x 48

THE CITADEL, CAIRO

ALFRED EAST, A.R.A.



44 x 35

HENRY MARC BRUNEL ESQ.

WALTER C. HORSLEY.

52 x 36

A MAID OF MERRY ENGLAND.

EDWARD S. HARPER.

THE ENGAGEMENT RING.

A. C. COOKE.

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M

42 x 72

THE CLOISTER AND THE WORLD.

G. SHERIDAN KNOWLES, R.I.

ON A SUNNY SUMMER DAY IN
THE MEADOWS.

T. SIDNEY COOPER, R.A.

48 x 60

48 x 72

GILDED PASTURES: AN AUTUMN AFTERNOON, PICARDY.

FRANK SPENLOVE-SPENLOVE, R.B.A.

A GARDEN OF MEMORIES.

GILBERT FOSTER, R.B.A.

48 x 72

31 x 50

DREAMLAND.

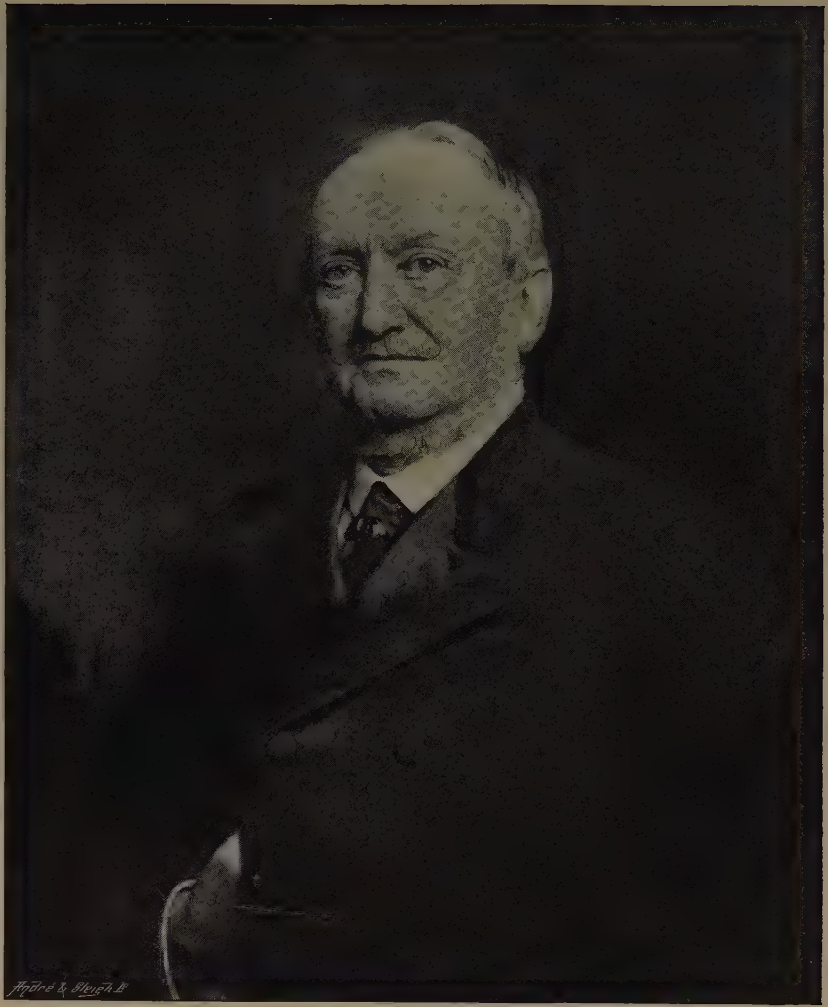
"A pleasing land of drowsy-head it was,
Of dreams that wave before the half-shut eye;
And of gay castles in the clouds that pass,
For ever flushing round a summer sky."

GEORGE H. BOUGHTON, R.A.

26 x 20

BRITANNIA.

George W. Joy.



30 x 25

MAJOR-GENERAL SIR JOHN F. D. DONNELLY, K.C.B.

Henry T. Wells, R.A.

42 x 72

PICKING UP A MAN.

THOMAS SOMERSCALES.

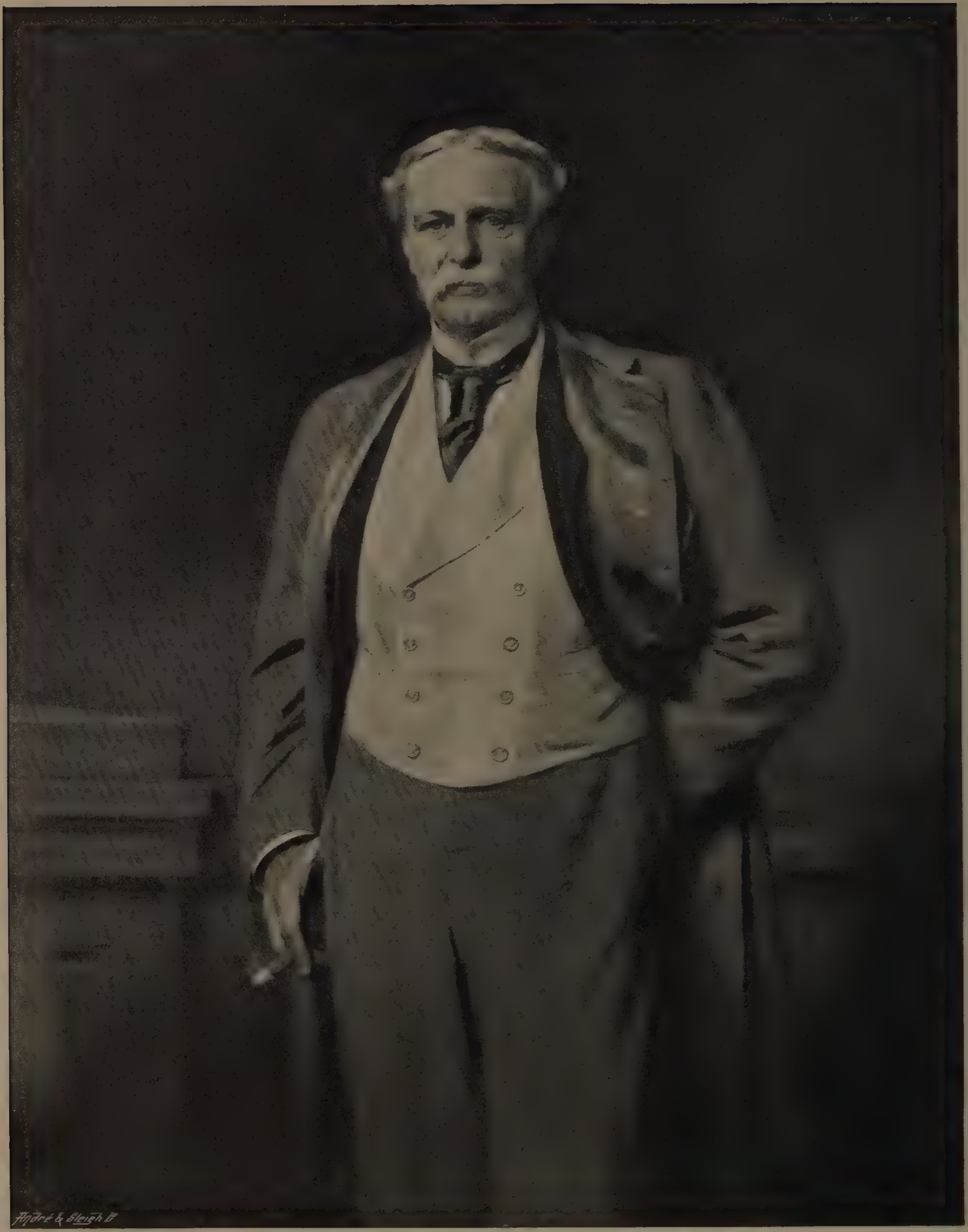
THE RIVER BANK.

EDWARD STOTT.

By Permission of Messrs. T. Agnew and Sons, the Owners of the Copyright.

26 x 37

N



56 x 44

SIR WILLIAM MACPHERSON.

Painted for the Calcutta Turf Club.

HENRY T. WELLS, R.A.

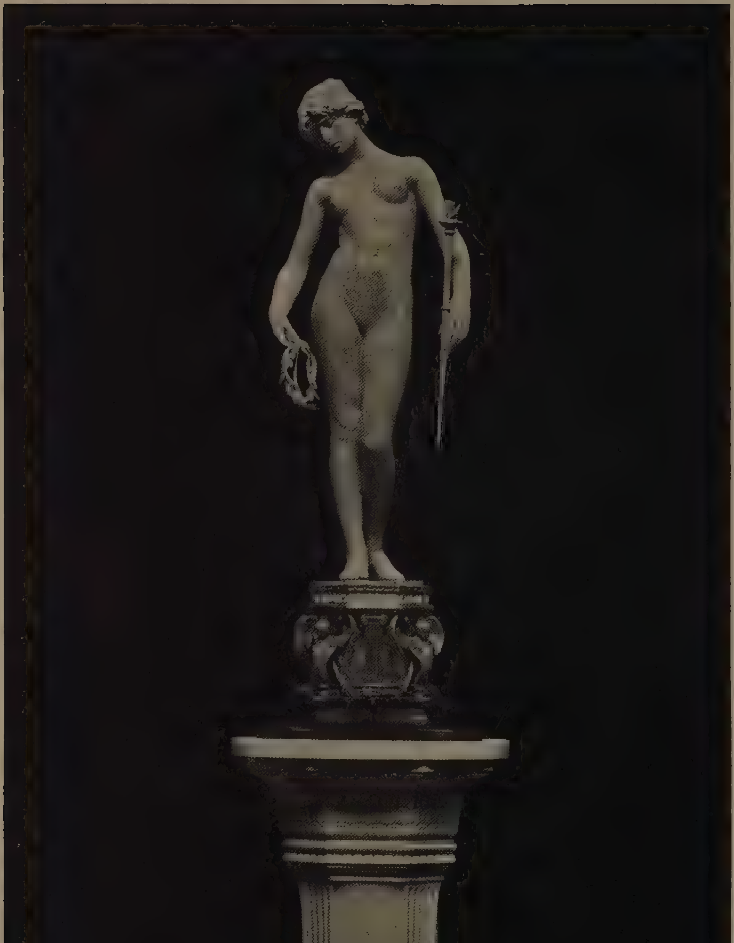
QUEENGUINEVERE AT ALMSBURY. *"Idylls of the King."—Tennyson*

MARY F. RAPHAEL.

22 x 30

GOLDEN DAYS.

JOSEPH CLARK.



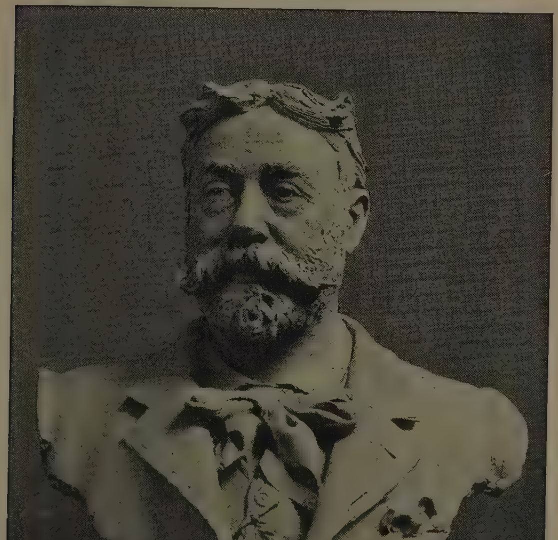
GLORY TO THE DEAD (*Bronze Statuette*).

E. ONSLOW FORD, R.A.

60 x 84

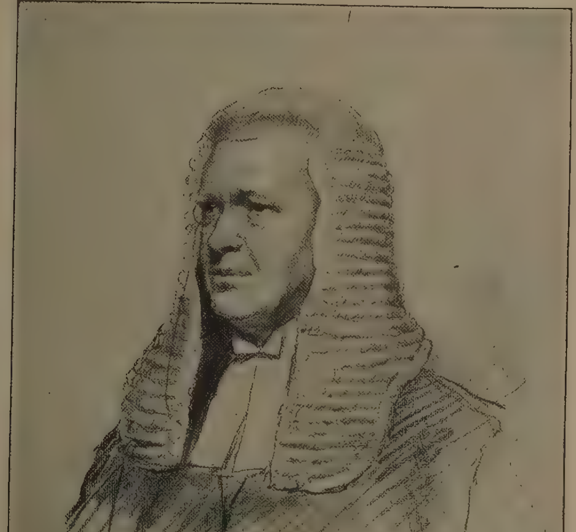
SERENA CAPTIVE.

John Da Costa.



EDWARD J. GREGORY, ESQ., R.A., P.R.I.

Henry A. Pegram.



C. SWINFEN EADY, ESQ., K.C.

J. Seymour Lucas, R.A.

48 x 72

ARDLUI, LOCH LOMOND.

DAVID FARQUHARSON, A.R.S.A.

TRISTRAM AND YSEULT.

HERBERT J. DRAPER.

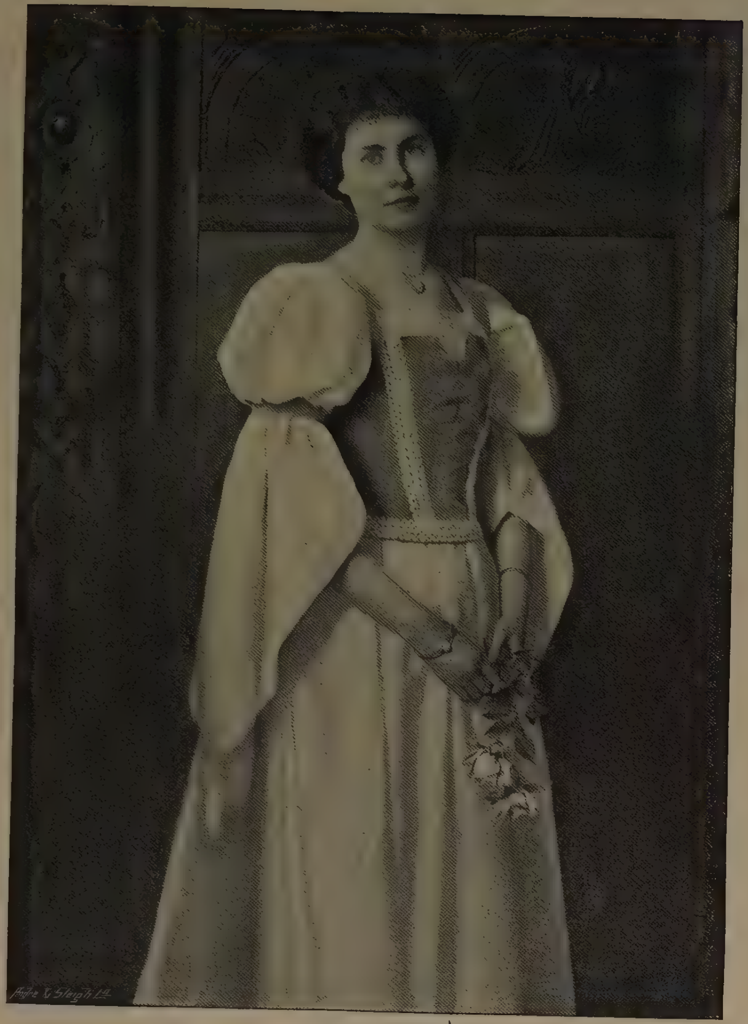
By Permission of Messrs. Frost & Reed, Art Publishers of Bristol and Clifton, who are publishing an Engraving of the Picture of important size.

54 x 84

40 x 54

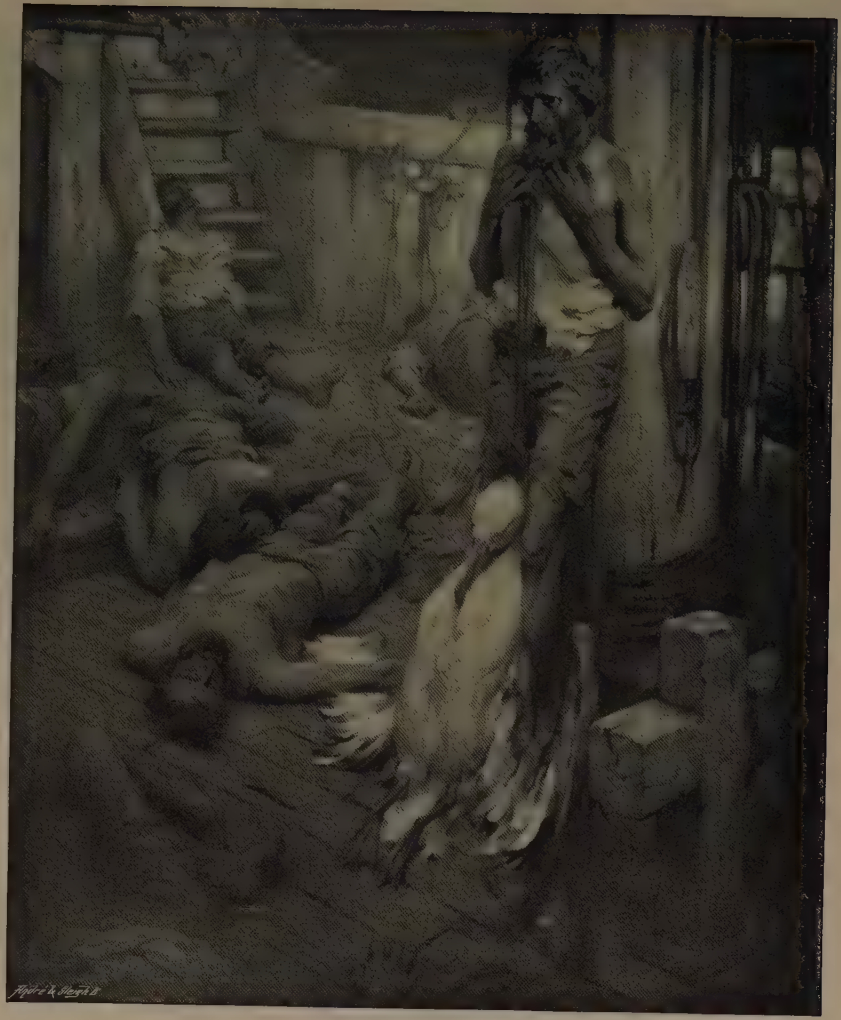
KATWYKE BEACH: STORMY SUNSET,
DUTCH BOATS RETURNING FROM SEA.

EDWIN HAYES, R.H.A., R.I.



MRS. ROBERT BUDDICOM.

T. C. Gotch. 50 x 36



THE ANCIENT MARINER.

P. W. Gibbs. 66 x 56

BROMLEY PUBLIC LIBRARIES

48 x 72

THE IMPERIAL LIGHT HORSE
AT WAGGON HILL, JAN. 6, 1900.

W. B. Wollen, R.I.

ON DIAN'S DAY.

MAUD EARL

48 x 72

34 x 60

THE NEAREST WAY HOME.

H. W. B. Davis, R.A.

"IN SIGHT": LORD DUNDONALD'S DASH ON LADYSMITH.

LUCY E. KEMP-WELCH.

60 x 120

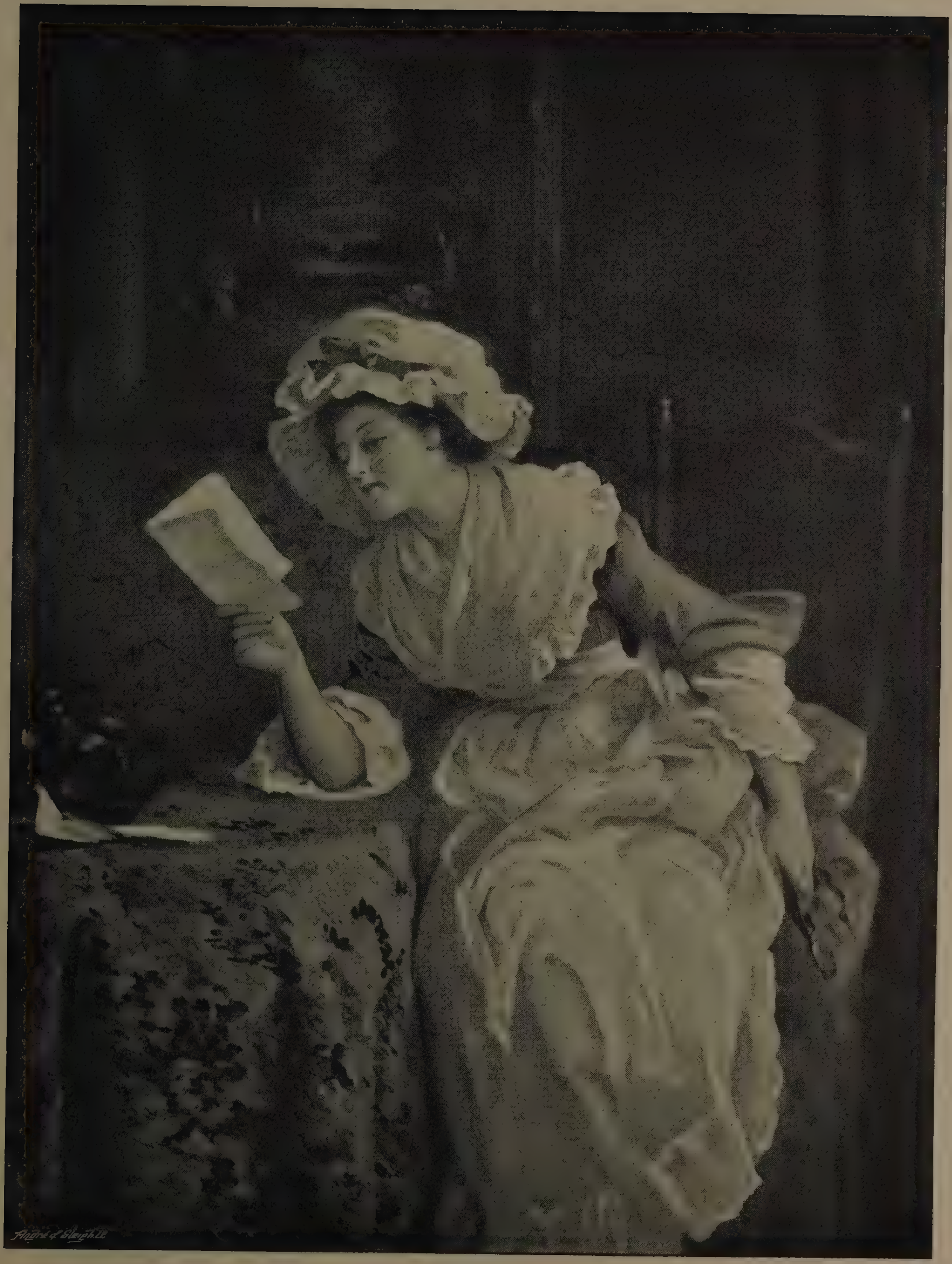
37 x 40

"BETHANKIT" (*Water-Colour*).

HENRY S. HOPWOOD, A.R.W.S.

IDLERS.

DUDLEY HARDY, R.I.



24 x 18

THE LOVE LETTER.

G. A. STOREY, A.R.A.

50 x 40

WILLIAM McEWAN, ESQ.

WALTER W. OULESS, R.A.

THE HOME WIND.

C. NAPIER HEMY, A.R.A.

Royal Academy Pictures.

PART IV.

[Copyright is in every case strictly reserved.]

42 x 42

WHISPERS OF FANCY.
W. H. MARGETSON.

50 x 40

FRITZ REISS, ESQ.

WALTER W. OULESS, R.A.

6 FEET

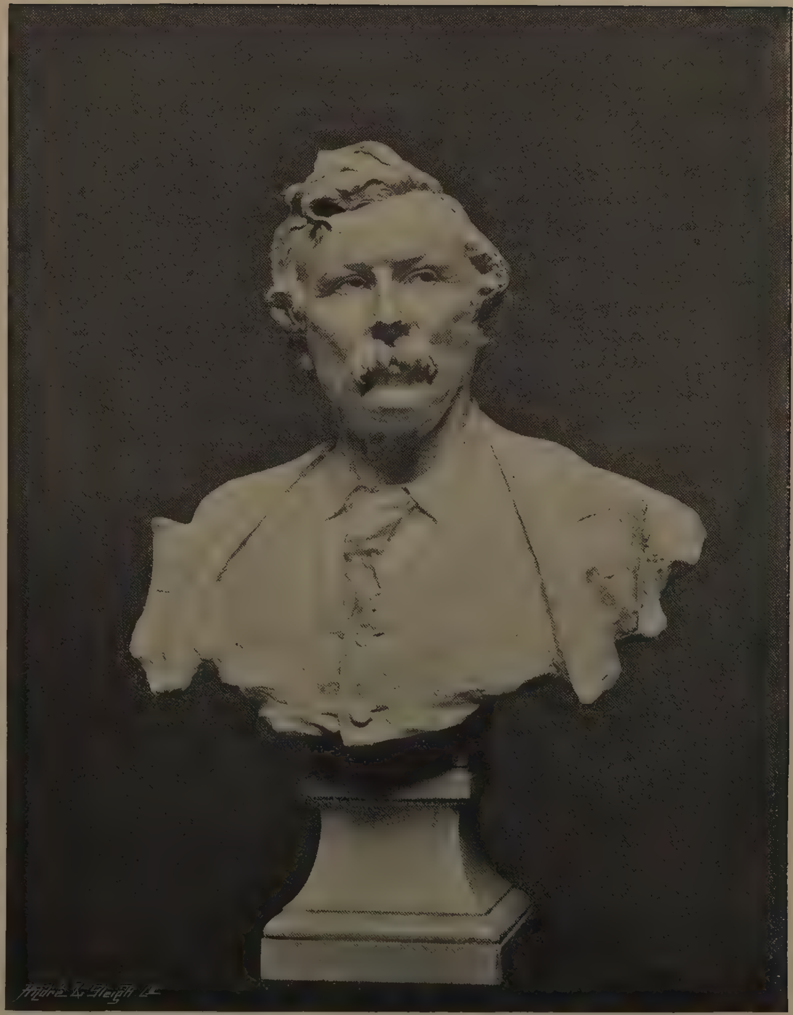
DEAN COLET, FOUNDER OF
ST. PAUL'S SCHOOL *(Bronze).*

W. HAMO THORNYCROFT, R.A

12 × 9

THE KITCHEN HEVER (*Water-Colour*).

G. A. Storey, A.R.A.



30 Inches

HON. SIR JOHN ALEXANDER COCKBURN, K.C.M.G. (*Bronze*)

Alfred Drury, A.R.A.

38 x 48

THE 22ND OF JANUARY, 1901.
STANHOPE A. FORBES, A.R.A.

FROM SULTRY DAY TO SUMMER STORM.

DAVID MURRAY, A.R.A.

48 x 72

YOUNG APRIL: "THOU DARLING
OF THE APRIL RAIN."

GEORGE H. BOUGHTON, R.A.

20 x 30

30 x 50

THE POOL OF
ENDYMION

George Wetherbee, R.I.

AN AFFAIR OF HONOUR.

ERNEST CROFTS, R.A.

34 x 43

HERRING FISHERS OFF KILDONAN CASTLE, ISLE OF ARRAN.

COLIN HUNTER, A.R.A.

By Permission of Sir Donald Currie, Owner of the Picture and Copyright.

HOME.

T. B. KENNINGTON.

45 x 66

By Permission of Asher Wertheimer, Esq.

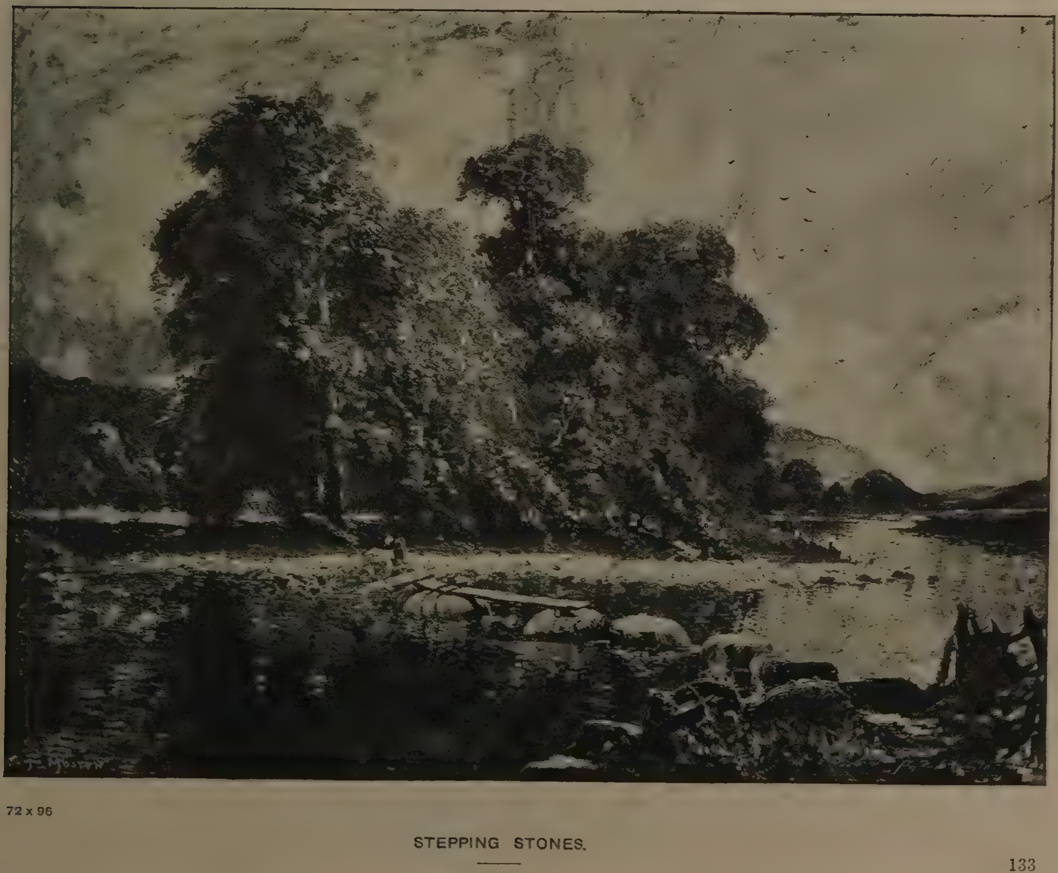
DAUGHTERS OF A. WERTHEIMER, ESQ

JOHN S. SARGENT, R.A.

50 x 62

CONSTANCE CAST ADRIFT ("The Man of Law's Tale."—Chaucer).

FRED STEAD.



72 x 96

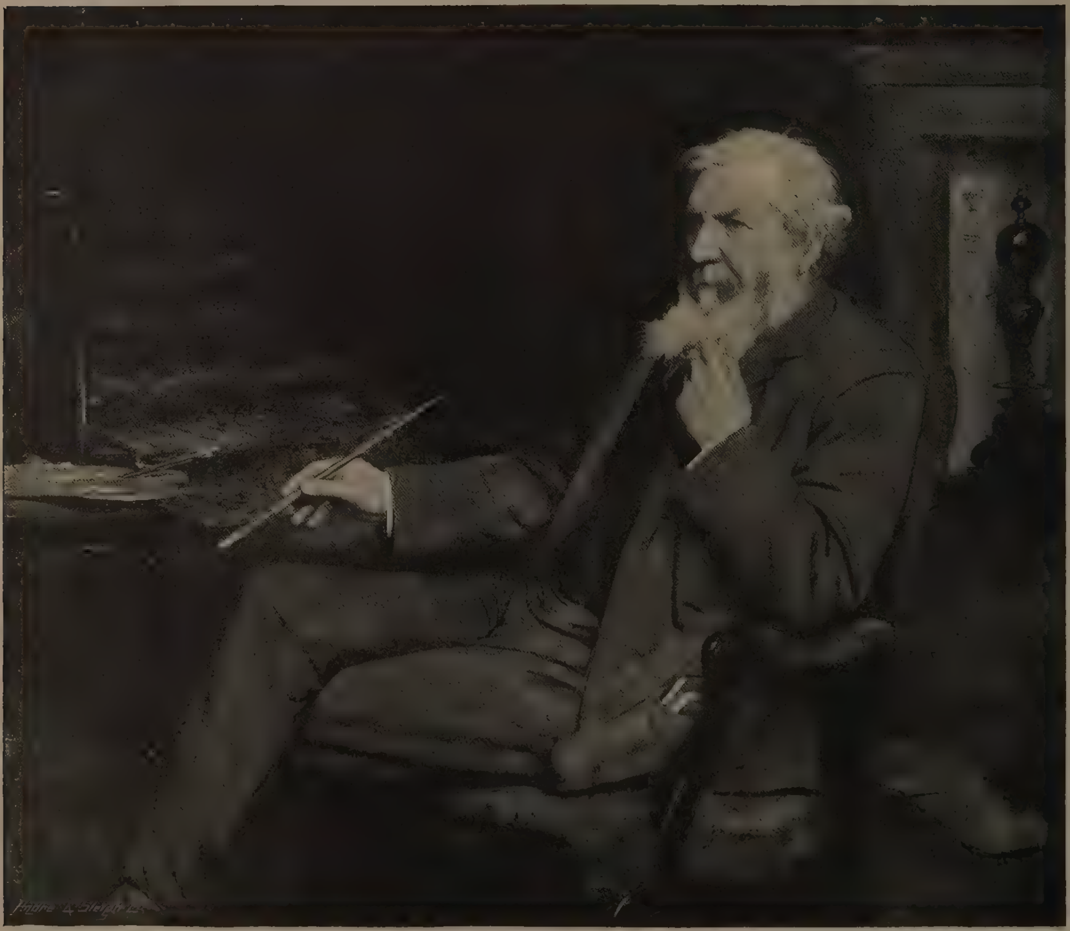
STEPPING STONES.

T. MOSTYN.

7 x 14

KYLESTROME ISLANDS.

JOHN BRETT, A.R.A.

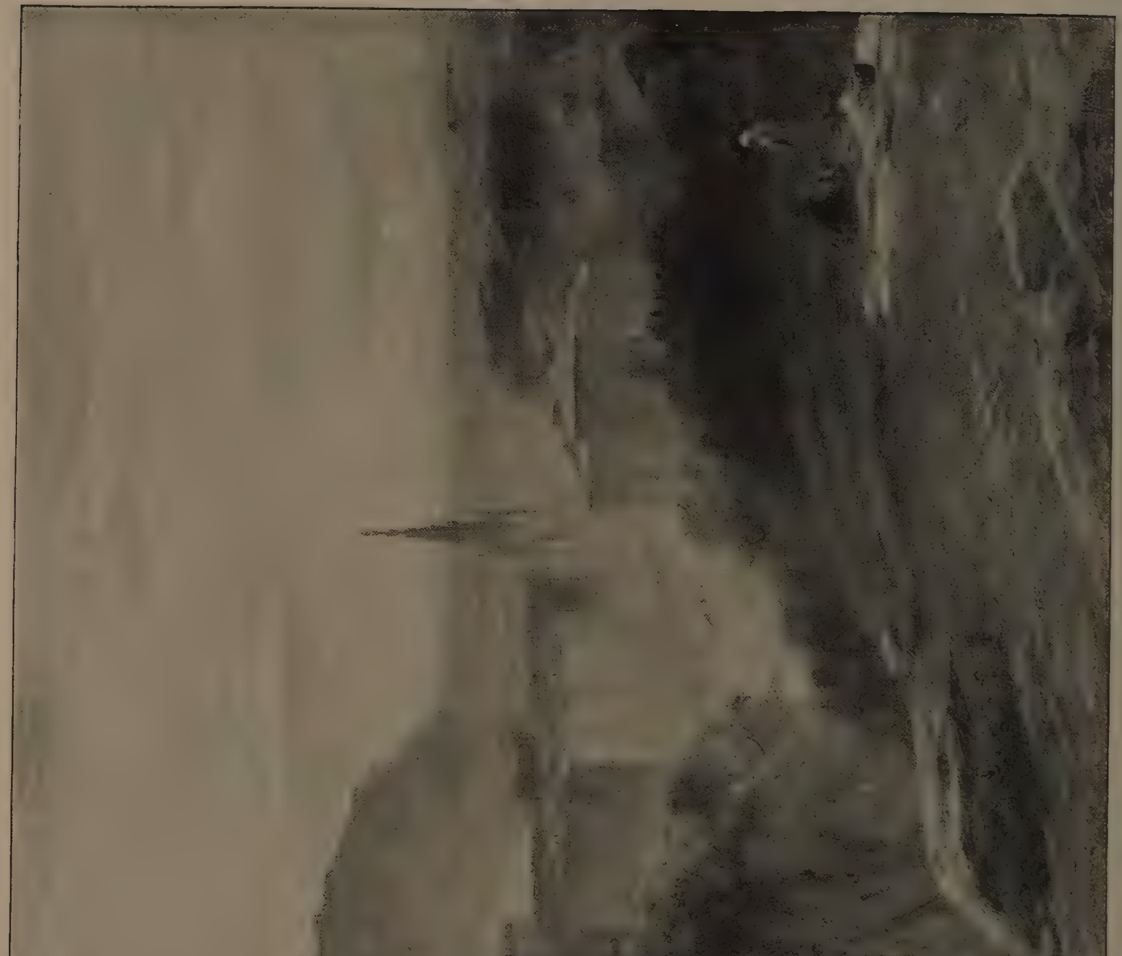


25 x 28

J. MACWHIRTER, ESQ., R.A.

WOLFRAM ONSLOW FORD.

HER LATE MAJESTY
QUEEN VICTORIA *(Marble).*
THOMAS BROCK, R.A.



48 x 72

EDINBURGH: THE NEW TOWN.

J. MacWhirter, R.A.

CONFIDENCE.

JAMES SANT, R.A.

52 x 36

THE VISCOUNT POWERSCOURT, K.P

WALTER OSBORNE, R.H.A.

26 x 34

"THE LAND OF WINE AND SONG."

MARK FISHER.

THE DOLES OF MONTREUIL *(Sterne's "Sentimental Journey")*.

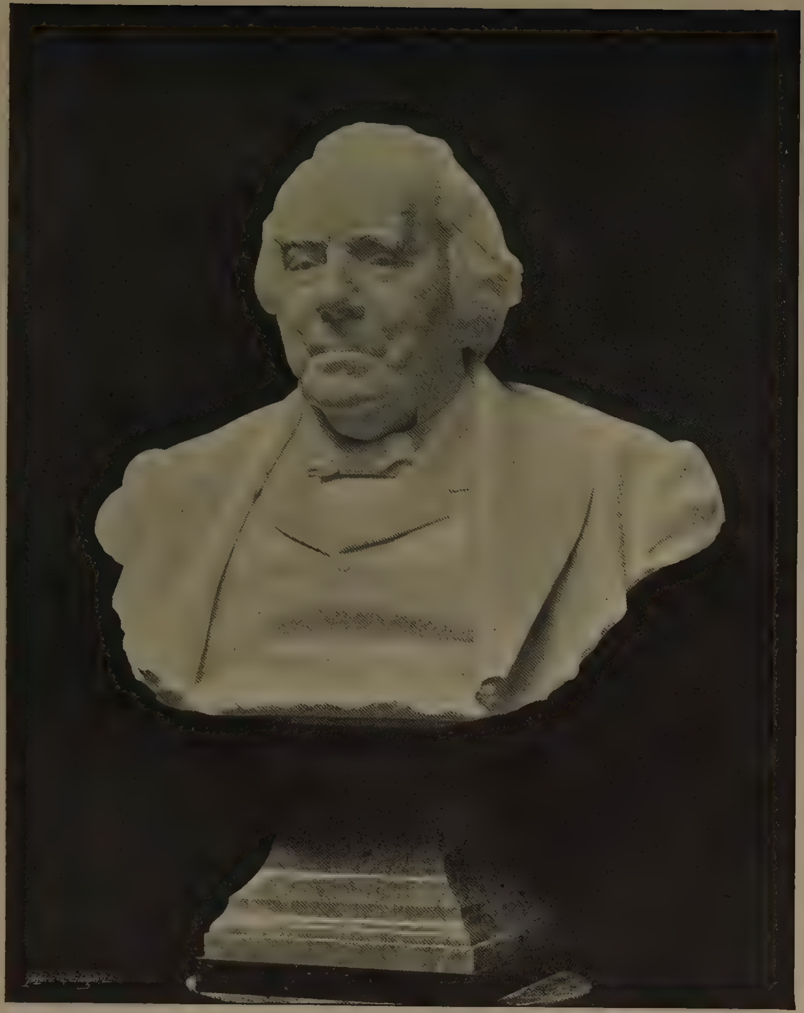
EYRE CROWE, A.R.A.

40 x 60

50 x 58

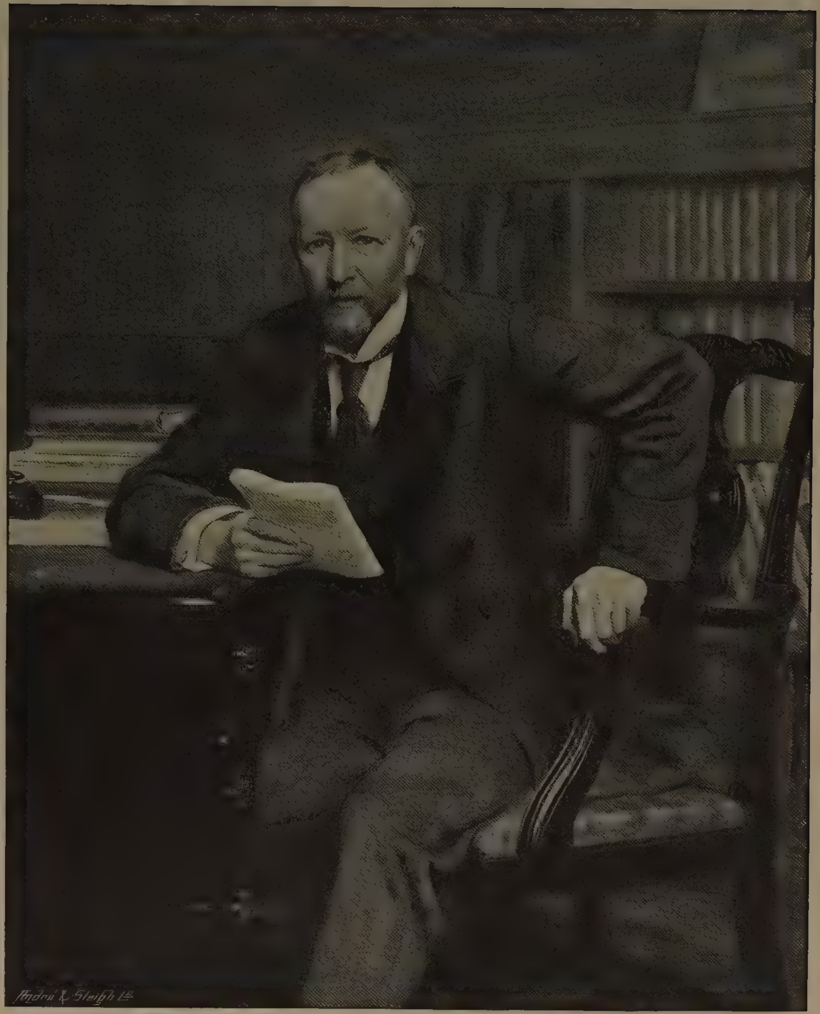
THE MARCH MONTH.

H. H. La Thangue, A.R.A.



SIR F. BRAMWELL, BART. (*Marble*).

E. ONSLOW FORD, R.A.



50 x 40

HENRY ARTHUR JONES, ESQ.

HUGH G. RIVIERE.

48 x 72

THE BRISTOL AVON.

C. E. JOHNSON, R.I.

50 x 61

SUMMER EVENING.

HENRY S. TUKE, A.R.A.

Bronze Statue for St. Ives, Hunts.

OLIVER CROMWELL.

F. W. POMEROY.

18 x 27

LIMEHOUSE HOLE (*Water-Colour*).

C. Napier Hemy, A.R.A.

20 x 27

IN. THE ENEMY'S COUNTRY (*Etching*).

Herbert Dicksee, R.E.

By Permission of Messrs. Frost & Reed (Bristol), the Owners of the Copyright and Publishers of the Plate.

37 x 32

GATHERING PLUMS.

H. H. La Thangue, A.R.A.

THE FLOWER GIRL.

J. J. SHANNON, A.R.A.

Purchased by the President and Council under the terms of the Chantrey Bequest.

THE EDGE OF THE SOMME.

ALFRED EAST, A.R.A.

43 x 60

THE HONEYMOON.

PHIL R. MORRIS, A.R.A.

34 x 44

60 x 84

THE FARM FORD.

YEEND KING, R.I.

DOWN TO THE FERRY.

JOSEPH FARQUHARSON, A.R.A.

By Permission of Messrs. Frost & Reed, Art Publishers of Bristol and Clifton, the Owners of the Copyright, who are publishing an Engraving of the Picture of important size.

48 x 72

"THE GENTLE STREAMLET, WILLOW-WOOED."

DAVID MURRAY, A.R.A.

THE PASSING OF A GREAT QUEEN.

(From a Sketch for the Picture.)

W. L. WYLLIE, A.R.A.

By Permission of the Council of the Art Union of London, who are this year issuing an Etching by W. L. Wyllie, A.R.A., to their subscribers.

60 x 84

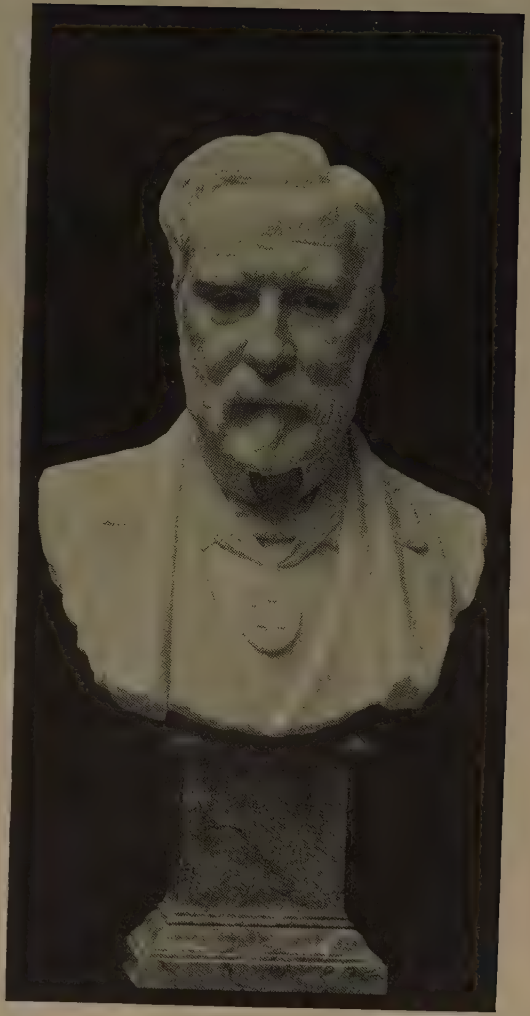
43 x 72

HOGHTON MILL.

Ernest A. Waterlow, A.R.A., P.R.W.S.

SONS OF THE SOIL. 27 x 30

GEORGE CLAUSEN, A.R.A



THE LATE SIR G. GREY (*Marble*).

E. ONSLOW FORD, R.A.

48 x 72 THE RIVER PLOUGH.

DAVID MURRAY, A.R.A.

24 x 29 SUNDAY MORNING.

EDWARD STOTT.

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30 x 21

THE HON. MRS. MARSHALL BROOKS.

LUKE FILDES, R.A.

24 x 20

THE SPREADING TREE

GEORGE CLAUSEN, A.R.A.

PROFESSOR GEORGE AITCHISON, R.A.,
PAST PRESIDENT R.I.B.A.

SIR LAWRENCE ALMA-TADEMA, R.A.

62 x 44

HUGH BARNES, ESQ., C.S.I., SECRETARY TO THE GOVERNMENT OF INDIA IN THE FOREIGN DEPARTMENT.

THE HON. JOHN COLLIER.

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HELENA AND HERMIA.

SIR J. E. POYNTER, P.R.A.

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PART V.

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HER LATE MAJESTY QUEEN VICTORIA. *(Exhibited by Command of H.M. The King.)*

BENJAMIN CONSTANT.

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50 x 40

MRS. ROSCOE BRUNNER.

SOLOMON J. SOLOMON, A.R.A.

A HEALTH TO THE OLD LOVE.

FRED ROE.

MRS. GRAEME SINCLAIR.

T. BLAKE WIRGMAN.

33 x 54

THE OLD SUMACH.

PERCY CRAFT, R.B.A.

EARLY SUMMER. 24 x 40

H. W. B. DAVIS, R.A.

48 x 78

"HONI SOIT QUI MAL Y PENSE"—THE ORIGIN OF THE ORDER OF THE GARTER. KING EDWARD, 1349.

A. CHEVALLIER TAYLER.

29 x 30

DECEMBER IN PROVENCE.

H. H. LA THANGUE, A.R.A.

MRS. C. H. B. FORTH.

RICHARD JACK.

60 x 84

THE DEATH OF THE KHALIFA.

ANDREW C. GOW, R.A.

50 x 30

ORPHEUS.

George Wetherbee, R.I.

96 x 58

H.R.H. THE DUKE OF CORNWALL AND YORK.

THE HON. JOHN COLLIER.

50 x 51

THE CLOUD.

"And I all the while bask in Heaven's blue smile,
While he is dissolving in rains."

ARTHUR HACKER, A.R.A.

74 x 54

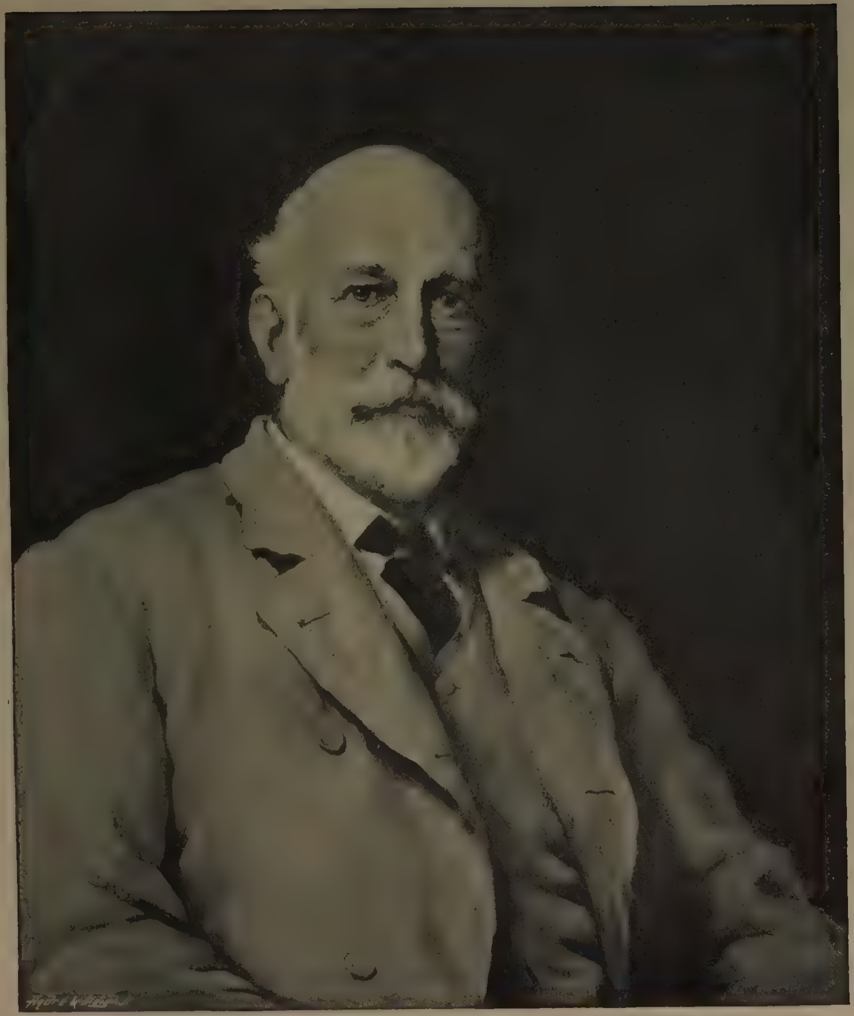
THE BARD.

"The bard awakes his lays and tuneful string,
To noble deeds wrought by the aged king."

GEORGE E. ROBERTSON.

48 x 72

THE PRIORY CHRISTCHURCH.
YEEND KING, R.I.



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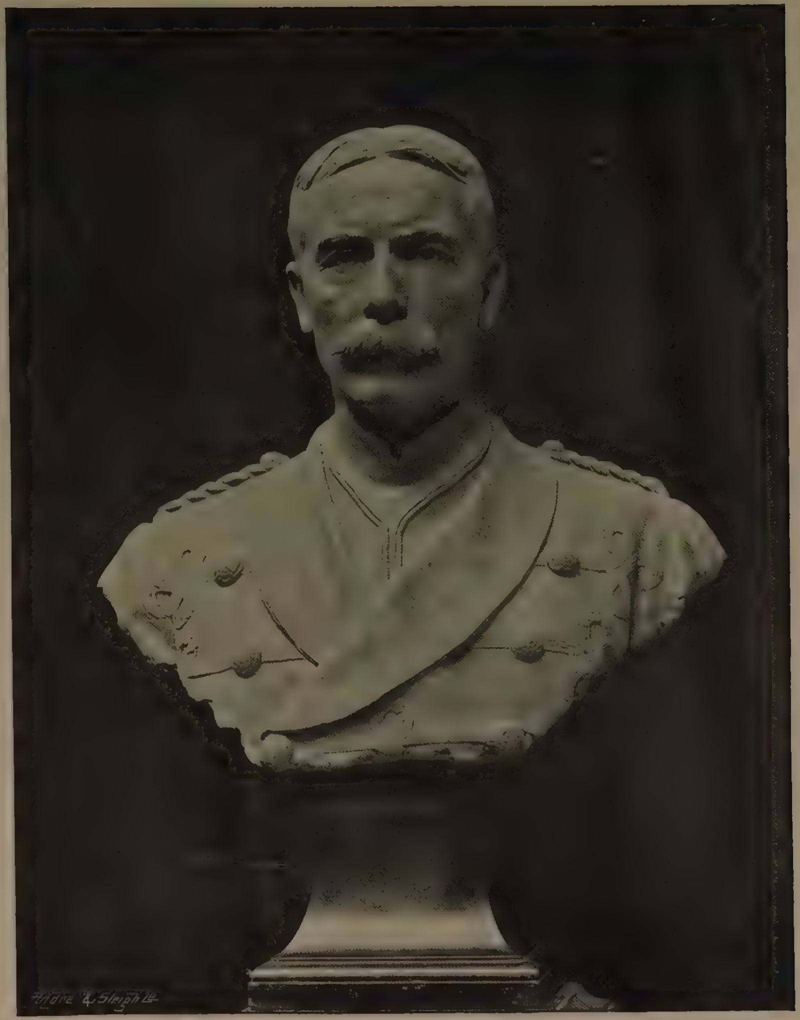
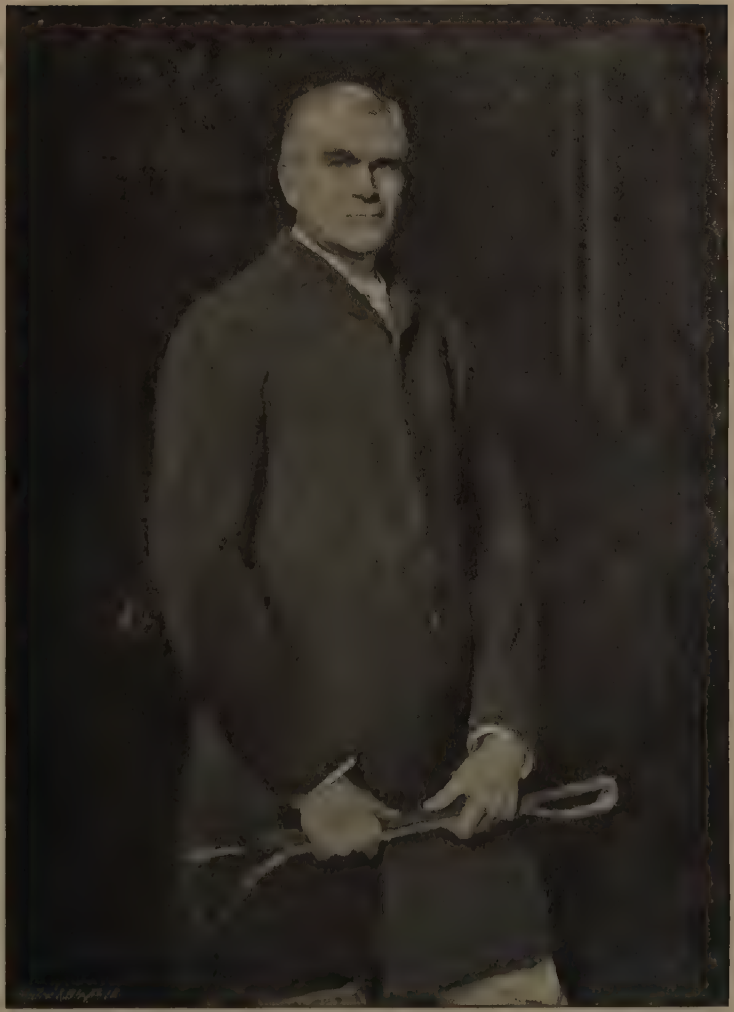
W. H. DEVERELL, ESQ.

WALTER W. OULESS, R.A.



H. S. BARNES, ESQ., C.S.I. (*Bronze*).

E. ONSLOW FORD, R.A.



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WILLIAM H. DUNN, ESQ.

SOLOMON J. SOLOMON, A.R.A

72 x 50

THE WHARFE BELOW BOLTON ABBEY.

R. VICAT COLE.

48 x 72

LUSH MEADOWS OF THE TEST:
DUCK FLIGHTING.

DAVID MURRAY, A.R.A.

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OUR SOUTH COAST.

B. W. LEADER, R.A.

ST. JOHN THE BAPTIST.

MORTIMER BROWN.

50 x 30

EDWARD, SON OF VICTOR CAVENDISH, ESQ., M.P.

RALPH PEACOCK.

IN THE HIGHLANDS.

G. F. WATTS, R.A.

From the Copyright Photograph by F. Hollyer.

LADY ELIOTT DRAKE (*Marble*).
E. ONSLOW FORD, R.A.

THE CAPTURE: "WHERE LAND AND WATER KISS."

HERBERT J. DRAPER.

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36 x 18

THE MUSIC IN THE PINES.

GEORGE H. BOUGHTON, R.A.

27 x 48

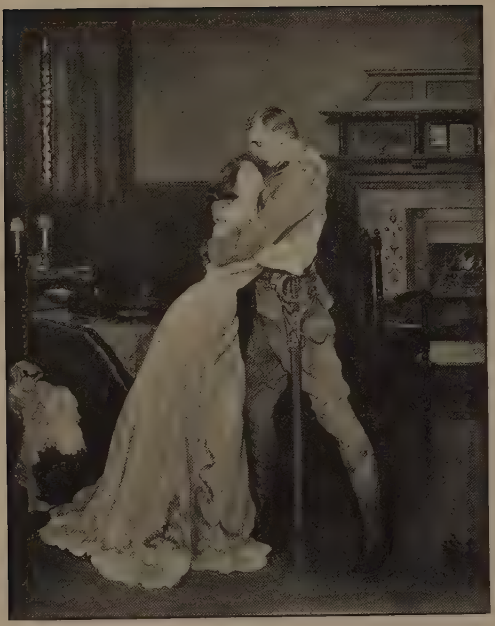
EVENING.

H. W. B. Davis, R.A.

60 x 78

FRENCH HAYMAKERS.

Allan Deacon.



THE RETURN.

J. H. F. BACON.

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20 x 12

WAITING A BITE.

J. L. WIMBUSH.

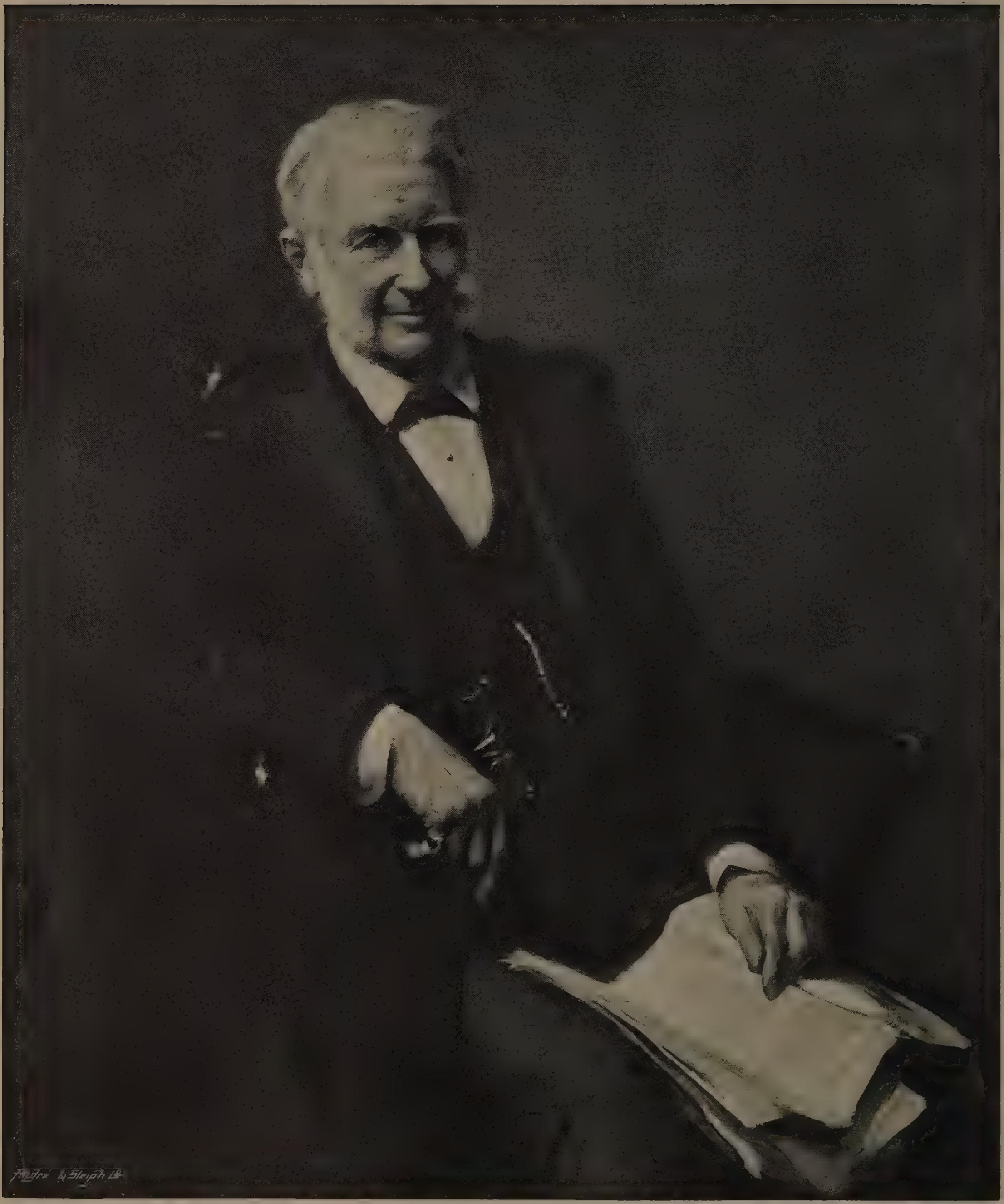
60 x 72

THE PIRATE'S PRIZE.

BERNARD F. GRIBBLE.

THE DUCHESS OF BUCKINGHAM
AND CHANDOS.

FRANK DICKSEE, R.A.



SIR FREDERICK A. ABEL, BART., G.C.V.O., K.C.B., &c.

FRANK BRAMLEY, A.R.A.

LOW TIDE ON THE IRISH COAST.

EDWARD MOLYNEUX.

47 x 34

AN ARISTOCRAT ANSWERING TO THE SUMMONS TO EXECUTION, PARIS, 1793.

F. C. COWPER.

THE DECEITFULNESS OF RICHES.

ELEANOR FORTESCUE BRICKDALE.

46 x 60

EVENING AFTER RAIN.

A. M. TALMAGE.

24 x 36

HOME AGAIN.

G. SHERIDAN KNOWLES R.I.

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THE MERMAID.

J. W. WATERHOUSE, R.A.

(Diploma Work.)

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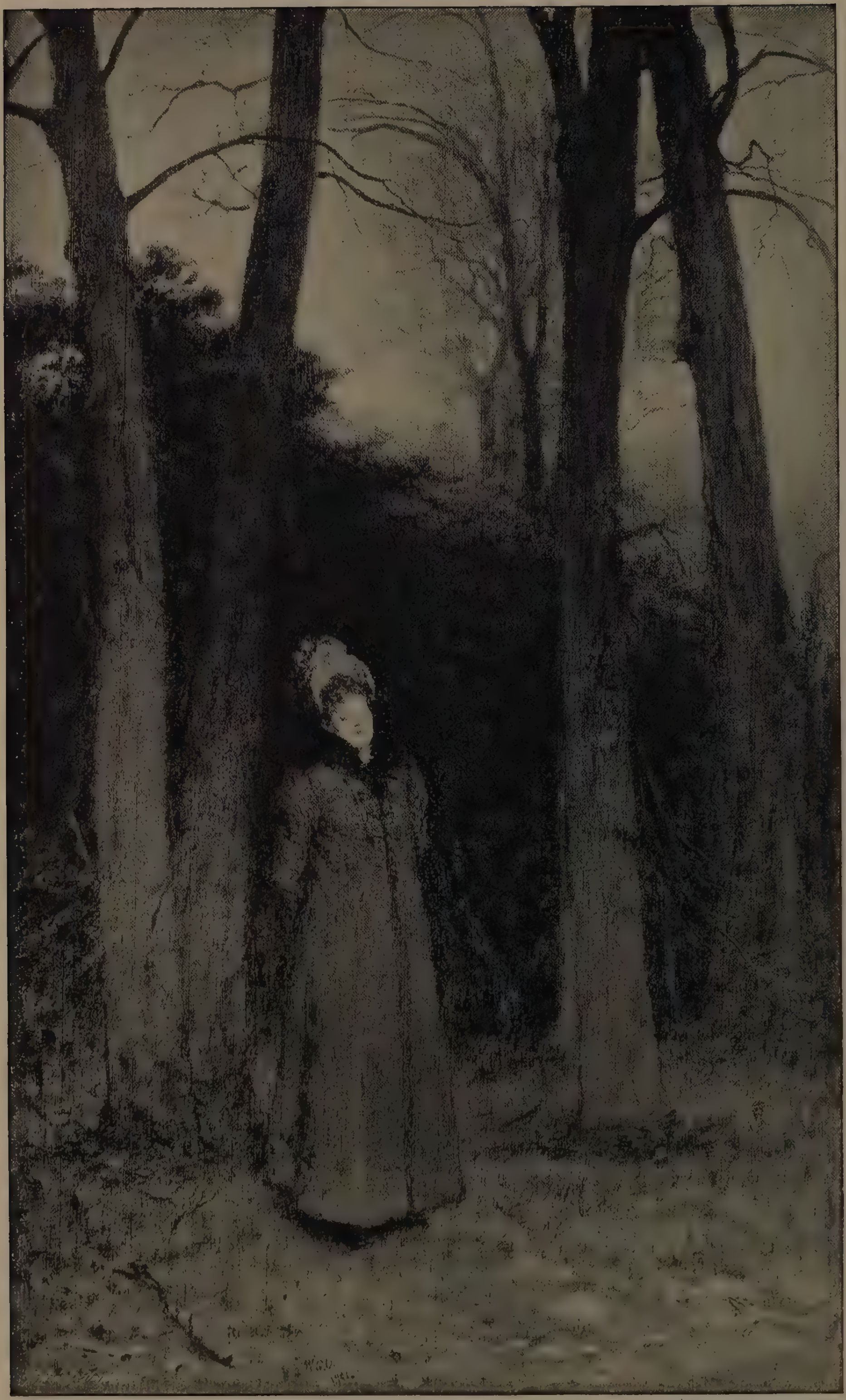

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IN THE GLOAMING.

W. Q. ORCHARDSON, R.A.

36 x 42 AUTUMN.

RUDOLPH ONSLOW FORD.

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HOPE COMFORTING LOVE IN BONDAGE.

SIDNEY H. METEYARD.

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